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Heavy Loss on the Season at the Metropolitan Which May Be Reduced by the Success of the Western Trip—Signor Bonci's Charges Not Maintained

About the middle of the season at the Metropolitan Opera House, this paper announced that there would likely be a deficit of from a quarter to half a million dollars. When the cars pulled out of the station with the members of the company, to take them to Chicago, it was realized that the Western trip would either decrease or increase that deficit.

Financially and artistically, the results of the excursion seem to have been eminently satisfactory, so that in spite of the tremendous expense there will be a profit which will probably reduce the deficit on the whole season to about \$200,000. This deficit was undoubtedly the cause of the action of the directors of the Metropolitan Opera House in changing the terms of payment of the subscriptions for next season so as to get in at once a large amount of cash, a project which, in view of the protests received, was subsequently abandoned.

It would be unjust to place the responsibility for the deficit on the present management, Messrs. Gatti-Casazza and Dippel, or on the directors, all of whom are not only wealthy but public-spirited men. It seems strange, in spite of the fact that the subscription was greater than ever, and that some of the houses were record-breakers in the way of receipts, that there should be such a large difference between expenditures and receipts. Part of the trouble was due to the fact that Mr. Conried left a legacy of mismanagement, which the combined efforts of Mr. Gatti-Casazza, of Mr. Dippel, and of the Directors were unable to overcome.

Next season unquestionably conditions at the Metropolitan will be on a much better basis, for the reason that something like business management will have been introduced into its affairs.

The claim of Alessandro Bonci, the tenor, that there are too many managers, too many people interfering, too many directors at the Metropolitan Opera House, is neither just nor well founded.

Signor Bonci was sore because when Caruso was sick he was not given Caruso's rôles and summoned from a road trip on which he was engaged, to take Mr. Caruso's place. If this was not done, it was not due to any discrimination against Signor Bonci. It was simply because, when he made his contract, he insisted upon a certain number of appearances, and with Caruso, Martin and other tenors in the field the managers felt that in order to fulfil their contract with Bonci they had to send him out with a concert company.

The wealthy men who have to make good the big deficit this season naturally take not only an interest in the affairs of the opera, but consider that they have something to say. Men, however wealthy they may be, when they put up their money, like to have, and expect to have some influence in the management of the affairs for which they are financially responsible.

This creates a situation which is not generally understood by the musical public. In

[Continued on page 4.]



WILLIAM A. BECKER

An American Pianist, Trained in This Country and Known in Europe as a Distinguished Virtuoso. He Will Tour the United States Next Season. (See Page 13)

Schumann-Heink on Her Way Home

BERLIN, April 26.—Schumann-Heink, the contralto, left Hamburg yesterday on board the steamship *Bluecher* for New York, having canceled her remaining Spring engagements in Germany, France and Belgium.

Richard Copley, in the absence of Henry Wolfsohn, told a representative of *MUSICAL AMERICA* that Mme. Schumann-Heink's sudden return was due entirely to her desire to rest and again be with her family. She will make her reappearance in New York on June 30, at the big Sängerkunstfest in Madison Square Garden.

American Tour for Rachmaninoff

Sergius Vassilievitch Rachmaninoff, the great Russian composer and pianist, has been engaged by Henry Wolfsohn for a tour of America next winter. His piano compositions are familiar to all American pianists, and he is the author also of a successful one-act opera, "Aleko," which was produced in Moscow in 1893. Rachmaninoff is ranked as the leader of the Neo-Russian school of composers.

Hammerstein Negotiating with Messenger

Although Oscar Hammerstein, now in Paris, is trying to induce André Messager, director of the Paris Opera, to come to America next season as conductor of the Manhattan, a cablegram received in New York on Monday indicated that there is little likelihood that success will crown his efforts. From Paris Mr. Hammerstein announced that he will produce M. Messager's new opera "Bacchus" in New York next season. The impresario has an appointment to hear Lucille Marcel sing this week, and next week he goes to Berlin. He expects to carry his search for new talent into Africa, for, after returning from Berlin, he will go to Algiers.

Debussy Postpones American Visit

PARIS, April 24.—Debussy has declared that his engagements will prevent his going to America on the proposed visit until after next season. Before leaving on his tour of England and Italy, where he will give concerts of his own works, the composer has given orchestral readings of some of his less known numbers.

HEINRICH CONRIED DIES

Former Director of the Metropolitan Opera House Succumbs During a Stroke of Paralysis—Began Life as a Weaver—His Rapid Rise in Theatricals and Stormy Career as an Impresario

MERAM, AUSTRIAN TYROL, April 27.—Heinrich Conried, the former director of the Metropolitan Opera House, died this morning at 2:30 o'clock. He had been ill for many weeks and had been growing gradually weaker. His fever became much higher and he again lapsed into unconsciousness, from which he had never fully emerged after the first stroke of paralysis, with which he was stricken several days ago. The end was hastened by inflammation of the lungs.

Heinrich Conried was born in Bielitz, Austria, in 1855, of a family of weavers whose name was Cohn. When old enough he slipped away from the loom and served as a baker's boy and later as a clerk in a commission house in Vienna. Ambitious from the first to become an actor, he was accepted finally as a supernumerary at the Burg Theater, in the Austrian capital. He ultimately returned to his native town in a traveling company, acted in Leipzig and Berlin under the stage name of Robert Bucholz, and in 1877 assumed the management of the Stadt Theater in Bremen. This theater was bankrupt shortly after the season opened, but Conried ended the season with not only all salaries paid, but with a big profit for the city.

In 1878 he was engaged by Adolf Neuen-dorf to act as stage manager for the Germania Theater, in New York, subsequently occupied by Tony Pastor. He remained there for two years, then traveled as a star in the cities that supported a German company for a season, and the following year went to act as stage manager of the Thalia Theater, of which Mathilde Cottrelly was at that time manager. The next season he took the theater under his own management, with Carl Hermann as his partner, and gave some brilliant German performances, although the financial results were so unsatisfactory that he turned his attention to the production of comic operas in English. He spent several years at the Casino and sent companies on the road. In 1892 he succeeded Gustav Amberg as manager of the Irving Place Theater, and there he remained until he became manager of the Metropolitan Opera House. For three years the Irving Place Theater remained under his management, but his control was merely nominal.

It was his artistic conscientiousness that attracted the attention of those who put him forward as the candidate for the post of Maurice Grau. It was recalled that Conried had frequently shown a tendency to interest himself in musical matters, first in the engagement of Bronislaw Huberman, the violinist, and later by bringing to this country Ernst Von Schuch, conductor of the Dresden Opera House.

When Conried decided to enter the race his sponsor was Henry Morganthau, who had been his intimate friend for years. On February 15, 1903, it was announced that the lease of the opera house had been given to Conried for five years. His financial

[Continued on page 5.]

HAMMERSTEIN AFTER AMERICAN "ELEKTRA"

Will Engage Lucille Marcell if
Strauss Comes to Conduct
His New Work

BERLIN, April 20.—It is an open secret here that if Oscar Hammerstein succeeds in persuading Richard Strauss to go to New York next Winter to supervise the production of his "Elektra" at the Manhattan he will also engage Lucille Marcell, the New York soprano who has scored a triumph in the title rôle at the Vienna Court Opera, to create the part in the American premiere. Strauss, who suggested Miss Marcell to Felix Weingartner for the Vienna production, has pronounced her his favorite interpreter of *Elektra*.

The announcements of the next few weeks will be awaited with great interest. Owing to his contract with the Royal Opera here as conductor of its series of symphony concerts given throughout the Winter, Strauss may have difficulty in obtaining a leave of absence long enough to make it worth his while to go to New York, but if he can arrange it there is little doubt that he will accept Mr. Hammerstein's proposals.

The direct outcome of Miss Marcell's success as *Elektra* in Vienna is a contract which she has just signed with Felix Weingartner to sing at the Court Opera for the next two years. Her contract, however, allows her a leave of absence for three months every season, and this she would use for an engagement at the Manhattan next year if the Hammerstein-Strauss negotiations, extending likewise to her, should go through. In the meantime she is to sing *Aida* and *Valentin* in "Les Huguenots," in addition to *Elektra*, in Vienna. Strauss has asked her to learn the rôle of *Salomé* also.

The Vienna critics have been unanimous in praise of her achievement as *Elektra*; they and the public generally have warmly applauded the announcement that she is to remain with them for at least two years. Her voice is described as a warm, brilliant, dramatic soprano of great power and under perfect control, and with her vocal gifts she combines a magnetic personality and pronounced dramatic ability. One critic says of her acting at the climax of the work: "She darted across the stage like a flash of lightning, prostrated herself as if under some magic influence, rolled down the steps, assumed the attitude of a wild-cat ready to leap, then, semi-consciously, when the murder has been committed, she performed the awe-inspiring blood-dance down the steps in demoniacal frenzy."

For the past five years Miss Marcell has been studying with Jean de Reszke in Paris. He has always regarded her as one of the future great artists of the opera stage.

W. Shakespeare Here Next Season

WASHINGTON, D. C., April 26.—William Shakespeare, the famous vocal teacher, of London, England, just previous to his sailing for England on Wednesday last, signed a contract with Sydney Lloyd Wrightson, president of the Washington College of Music, to return to this country for the months of January and February, 1910, to teach exclusively in that institution.

Following his engagement there, Mr. Shakespeare and his former pupil, Sydney Lloyd Wrightson, will give a series of concerts together throughout the country, call-



LUCILLE MARCELL

New York Soprano Who Created "Elektra" in Vienna and Will Probably Sing the Rôle at the Manhattan Next Season

ing them "The Shakespeare-Wrightson lecture-recitals." Mr. Shakespeare will lecture and Mr. Wrightson will sing, demonstrating his former teacher's methods of teaching.

Bispham to Give Lecture-Recitals

David Bispham has completed arrangements for the series of lecture-lessons which he will give this Summer to advanced pupils at his country home in Rowayton, Conn. Mr. Bispham has received applications from music students and teachers from all sections of the United States, and the innovation promises to be immensely popular. His plan is to devote four days a week to class lessons, the days intervening to individual instruction. Mr. Bispham's plans for the next concert season are already taking definite shape, his manager, Loudon Charlton, having booked the nucleus of tour that will again take the baritone to the Pacific Coast, where his recitals this season aroused the greatest enthusiasm.

Nordica Fails to Break Will

CAMBRIDGE, MASS., April 26.—The will of Mrs. Vannie F. Allen, who left an estate valued at \$100,000 to relatives and charity, ignoring Mme. Nordica and other near relations, was declared valid. This decision does not prevent Mme. Nordica and the others who tried to break the will from appealing to the Supreme Court.

OPERA'S FINAL WEEK ENJOYED IN CHICAGO

Metropolitan Company Gives Full
Seven Days of its
Repertoire

CHICAGO, April 26.—The second and concluding week of the Grand Opera season in all points surpassed the memorable first one in artistic weight and productive prowess. The Sunday performance of "Parsifal" proved to be memorable for the triumphs of two Americans, Olive Fremstad as *Kundry* and Allen Hinckley as *Gurnemanz*. George Anthes seemingly weary gave a conventional performance of *Parsifal*, handicapped by the fact he had appeared on only a few days' notice. Otto Goritz, as *Klingsor*; Pasquale Amato as *Amfortas*, and Herbert Witherspoon as *Titurel*, completed the cast.

Monday evening the "Marriage of Figaro" was presented with an admirable ensemble, Johanna Gadske appearing as *La Contessa*. Mme. De Pasquale was the *Susanna* and it remained for Geraldine Farrar to give a most vital and fetching feature as *Cherubino*.

"Tannhäuser" was the tribute for Tuesday evening, introducing Berta Morena as *Elizabeth* and Mr. Jörn in the title rôle; while Olive Fremstad fairly swept up the honors as the most perfect embodiment of *Venus* that has ever appeared in the Wagnerian opera. Alfred Hertz directed with much enthusiasm.

The love theme made a busy Wednesday at the Auditorium with Gounod's string of melody pearls in "Faust" displayed at the matinee and Wagner's "Tristan und Isolde" with kisses of unlimited duration. M. Zenatello appeared as *Faust*, but did not emphasize the previous impression of his fine lyrical power, although he made a very handsome figure in the cast. Mme. Fornia was the *Siebel* and Frances Alda the *Marguerite*.

In the evening, "Tristan und Isolde" was presented to the smallest house of the season with Mme. Gadske as the Irish princess and Mme. Homer as *Brangäne*.

Thursday was another strenuous day with a matinee, repeating "Madame Butterfly" in the afternoon and a double bill advancing Humperdinck's fairy opera "Hänsel und Gretel" and Leoncavallo's "Pagliacci" at night. Miss Farrar, in "Butterfly," attracted the largest and most fashionable audience of the season in the afternoon.

While "Hänsel und Gretel" was advanced locally as a novelty, it must be confessed the fairy opera has had many superior performances in this city. Owing to the illness of Director Hertz, who had quite worked himself out, Richard Hageman, the husband of Marie Van Dyck, who appeared in the rôle of *Gretel*, conducted the orchestra wisely and well. The work of Mme. Mattfeld as *Hänsel*, and Mme. Van Dyck as *Gretel*, was painstaking and fairly natural. In the performance of "Pagliacci," Mme. De Pasquale sang the "Bird Song" charmingly.

Friday evening, "Aida" attracted another enormous audience and the indisposition of M. Zenatello gave admirable opportunity for Riccardo Martin to further emphasize his artistic advance and prowess as *Rhados*, he sharing honors with Mme. Marie Rappold, who scored finely as *Aida*. This work served as the local début of Mme. Flahaut.

On Saturday afternoon Massenet's "Manon" had an admirable revival, its first representation in this city in many years,

appealing to an exceedingly large and fashionable audience. Miss Farrar made a delightful figure as *Manon*, and invested all its innocent coquetry, with the skill and charm which her histrionism commands.

"Götterdämmerung" was given in the evening with Signor Toscanini conducting. Mme. Gadske gave a magnificent impersonation of *Brünnhilde*, and it had a telling counterpart in the *Gutrune* of Mme. Fornia; M. Anthes impressed more profoundly than ever before as *Siegfried*; acted it with spirit and sang it exceedingly well and Mr. Hinckley surprised again as *Hagen*, giving the music with richness and dramatic fervor and M. Mühlmann made *Günther* a powerful personality; while Mme. Homer appeared as *Waltraute*.

Sunday afternoon Verdi's "Il Trovatore" was presented, advancing a new singer, Mme. Adaberto, as *Leonora*, and the engagement closed in the evening with a popular re-presentation of "The Bartered Bride," with Mme. Gadske in the rôle *Marie*, formerly assumed by Emmy Des-tinn. C. E. N.

PAID \$200,000 FOR OPERA

Chicago Expenditure for the Metropolitan Season Was Liberal

With the ostensible purpose of attending to some contracts, Andreas Dippel returned to New York last week for two days, before going to Pittsburgh, where the company closed the season with four performances.

On May 4 he and Gatti-Casazza will go to Europe.

"The season in Chicago broke all previous records in the matter of receipts," he said. "On the two weeks the business amounted to more than \$200,000. For 'Parsifal' the receipts were more than \$18,000. For one extra matinee of 'Madama Butterfly' the receipts were \$12,000. Chicago showed itself wonderfully appreciative and deserving of the opera house that it is seeking to build. I have assured the Chicago public of the co-operation of the Metropolitan company with its plans.

"There will be no announcement of the company's plans for next season before Mr. Gatti and I sail. It will be sent from Europe when we have perfected certain arrangements that we now have. I might say that from what I have learned during my two weeks' stay here the subscription for next season is all that the company could desire."

The Chicago season of the Metropolitan will next season continue for four weeks, in accordance with the present plans of the directors. The entire force of both companies will be carried there, and two weeks will be devoted to opera comique.

Charlton Booking Sembrich in Havana

Loudon Charlton is spending the present week in Havana, where he is making arrangements for a series of appearances of Mme. Marcella Sembrich. Not only will the Cuban capital be included in the great farewell concert tour, but Mexico as well, while the far South and West will claim a share. Over one hundred appearances are planned, and a large percentage of these are already definitely booked.

Manuscript Society's Concert

The fourth private concert of the Manuscript Society was given last Friday evening at the National Arts Club, No. 119 East Nineteenth street, New York. Manuscript works by F. X. Arens, Clara E. Thomas, of Buffalo, and Edwin Grasse, of New York, were rendered. The performers were Edna Showalter, soprano; Adelaide G. Lewis, alto; George A. McGarry, basso; F. A. Thomas, basso; George Bornhaupt, cellist; George Falkenstein, pianist, and the composers.

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An Important Innovation Was the First Concert Given in the Assembly Hall of the New York Stuyvesant High School—Chorus Made Up of Pupils From Numerous Institutions



How the Chorus and Orchestra Were Massed at the First Concert by Pupils of Fifteen Public Schools in New York City

It was a function of real civic and metropolitan importance that recently drew an audience of one thousand people to a concert in the assembly room of the Stuyvesant High School, on the East Side of New York City, under the distinguished patronage of the mothers and fathers of the Sixth and Seventh school districts.

It may be observed by the reader that concerts are not rare. But this was not an ordinary, every-night kind of concert, such as can be heard for a dollar and a quarter or a dollar and a half at halls such as Carnegie and the Metropolitan Opera House, or for a quarter at Cooper Union.

Important, yes, because it marked the be-

ginning, the modest beginning, of a new movement, which in a year or two, or five or ten, according to the intelligence of its leaders, may make music as much a matter of course among the children of New York as, alas, the cursing and swearing and discordant yells are now.

The concert was supposed to be the offering of the pupils of the fifteen public schools—namely, Nos. 15, 20, 25, 35, 36, 63, 64, 71, 79, 91, 105, 126, 131, 188B and 188G—to their respected parents.

To add significance to this function, the school officials kept as much as possible in the background, leaving the floor—otherwise the platform and the orchestra pit—of the big, handsome, brightly lighted Stuyvesant auditorium to the youngsters of the Public School Choral League and the mu-

sicians of the Stuyvesant boys' orchestra.

Over 300 children, including singers and musicians, co-operated in the entertainment, and a pretty sight they made, those choristers of the league, as they mustered, responsive to their leaders. Nellie Mullin and Margherita Piretti, on the concert platform. The girls were in white, the boys in darker clothes.

They had been well drilled, for they fell into their places with the precision of West Pointers.

It was shown that they had learned something already about time and tune. They rendered the "Sing Unto God" of Francke-Harling, and that beautiful old folk-song, "The Banks of Loch Lomond," quite well enough to do credit to their instructors and to give promise of better things in them-

selves. What they lacked and what they will learn ere long was expression. To be candid, they sang mechanically. That is natural. The concert was only a beginning.

To some extent this criticism applies also to the orchestra. However, considering the difficulties of their task, the young musicians acquitted themselves rather well, as a rule, playing in tune and keeping time with the beat of their conductor, but showing comparatively no rhythmic sense, and barely suggesting the true color and the shading of Mendelssohn's "Spring Song" or the "Aida" march. The trumpets, by the bye, worked nobly in that march—two of them.

The spirit with which the program was rendered warrants the belief that the new movement will in the long run be productive of good results.

THOMAS ORCHESTRA WITHOUT DEFICIT

Successful Season Completed with Fine Concert Under Stock's Direction

CHICAGO, April 26.—The Theodore Thomas Orchestra closed its eighteenth year very successfully Saturday evening with the benediction of a large and representatively musical audience in Orchestra Hall. This season has been significant in several respects, notably in the artistic stature of Frederick Stock, the noticeable advance in the matter of ensemble as it concerns the organization, the fact that more successful novelties have been advanced this season than ever before in the history of the organization and last, but not least, that the financial returns are such that the guarantors will not be called upon to make up any deficit.

This is the fifth year since the orchestra

moved into its own home and the results both in the matter of artistic progression and in a material way, have been very satisfactory. Manager Frederick Wessels has brought the big enterprise upon a basis that is satisfactory to the directors, as well as aesthetically gratifying to the subscribers and seat holders.

This season, however, has in the several respects enumerated, surpassed all others. In addition to the fifty-six home performances, the orchestra has done considerable traveling, having given thirty-one concerts in other cities, in Columbus, Toledo, Oberlin, Cleveland, Detroit, Madison, Milwaukee, and four in Toronto, Canada. It has also played thirteen engagements in Chicago with the Apollo Club, at the University of Chicago and in association with other events, such as the debut of Paloma Schramm, and the dancing of Isadora Duncan.

The final program was obviously designed to furnish a brilliant finale for a fine season, with bravura works of marked

merit and such successes as the Pathétique Symphony of Tschaikowsky. The program opened with Weber's "Euranthe" overture, which was decisively and delightfully given, in all points distinctly different from the time when it was originally produced under the direction of the composer, as he was moved to remark, "the ensemble was faulty and the violins often played incorrectly." In this latter-day revelation, the violins were singularly beautiful and the ensemble of the Theodore Thomas Orchestra throughout this notable concert was faultless—never finer.

The playing of Tschaikowsky's Sixth Symphony was equally notable for finish, as well as the achievement of new and beautiful effects, through originality of interpretation. Undeniably autobiographical interest that invests this work and gives it such strong emotionalism has added to its phenomenal popularity.

Strauss's tone poem, "Don Juan," served to further emphasize the virtuosity of the instrumentalists and enhance respect for their sense of color in the far lighter sentimental vein of the many-sided Munich-

who has basked in the white light and continues to be the target for the fire he loves to draw. This beautiful composition serves to show how fine he can spin the melodies of fancy, and the Thomas instrumentalists were equal to the emergency artistically at all times. An appropriate finale for this brilliant concert was furnished with a telling and beautiful performance of the "Siegfried Idyl." C. E. N.

Chicago Basso for the Metropolitan

CHICAGO, April 26.—Signor Gatti-Casazza, manager of the Metropolitan Opera Company, has engaged Hugh Anderson, the American basso and professional pupil of Herman Devries, for next season. Mr. Anderson sang an aria from "The Barber of Seville" and one from "Don Giovanni" for Mr. Gatti-Casazza in Mr. Devries's studio and the manager was so pleased with his voice and his interpretation that he engaged him. During the Summer Mr. Anderson will study French, Italian and German repertoire under Mr. Devries at the Chicago Musical College. R. D.



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STRAUSS ACCUSED OF RANK PLAGIARISM

Strange Parallel Between "Elektra"
and "Cassandra" Drawn in
Turin Pamphlet

ROME, April 24.—Like a bolt from the clear sky comes the publication of a pamphlet intimating that Richard Strauss, in his new opera, "Elektra," has used a number of themes in the opera of "Cassandra," written by a young Italian composer, Vittorio Gneecchi, produced in Bologna and published by Ricordi in 1905.

This pamphlet, which is of extraordinary interest, was written by G. T. Baldini, of Turin, and is entitled "Musical Telepathy." Fratelli Bocca, of Turin, are the publishers. It contains, in addition to an exhaustive essay, nine closely printed pages of musical examples setting forth in parallel columns, themes, combinations and even long passages from "Elektra" and from "Cassandra," all deeply interesting both to musicians and to students of psychical research.

Elaborate rhythmical figures are to be found in combination with themes, both practically identical; also passages of vocal declamation and even of the same subject, illustrating the same definite idea. The most striking instance of all are passages for horns, marked by Gneecchi "con islancio," a somewhat rare direction, the same passage for the same instruments in "Elektra" being marked by Strauss "con islancio."

Since the discussions upon the methods of Handel and the ancestry of "Israel in Egypt," there has been no more interesting musical problem than this. Strauss has the advantage of Handel in being alive, and, therefore, able to throw light upon it.

"If," as the Italian critic in his essay courteously suggests, "these truly amazing coincidences are the result of telepathy, the brain message occurring three years in transmission from the sender to the receiver, it will be a relief to all lovers of genuine art and an overwhelming case for psychical societies, but the burden of proof lies upon the receiver and the explanation of the composer of 'Elektra' will be eagerly awaited both by them and by the lesser known composer of 'Cassandra.'"

The defenders of Strauss minimize the importance of these resemblances. Some of the most striking, they say, occurred thou-

sands of times in Strauss's earlier compositions, whence Gneecchi might have assimilated them.

When Strauss was consulted he informed the interviewer that he had not seen the charges, but that he would not in any way enter into any controversy on the subject.

Strauss met Gneecchi in 1905, when the former went to Italy for the first presentation of "Salomé."

INTERDICTED OPERA PRESENTED IN LONDON

"Samson and Dalila" Heard After
Ban of Twenty-Seven Years—
At Queen's Request

LONDON, April 26.—The grand opera season at Covent Garden began to-night with the first performance ever given in London of "Samson and Dalila."

Although this opera was written twenty-seven years ago, it has up to the present time been interdicted by the censor of plays for the reason that it contains Scriptural characters, and its production is only permitted on the request of Her Majesty the Queen.

The principal singers were Charles Fontaine as Samson, Kirby-Lunn as Dalila, Robert Moore, an American, as the High Priest, Murray Davey as Abimelech, together with Mme. Boni and MM. Huberty, Zucchi, Doisy and Verheyden.

The presentation was highly successful and the audience a brilliant one. Several members of the royal family were in the King's box, while others in attendance were Saint-Saëns, the composer of the opera; Caruso, Adelina Patti (Baroness Ceders-Ström), Mrs. George West and many others prominent socially, but the leaders of the American colony are now in Paris for the Easter season, and therefore will not be able to attend the opera until later.

The season will be confined to Italian and French works, with the exception of a number of performances of "Die Walküre," to be conducted by Dr. Hans Richter, to permit Mme. M. Salzmänn-Stevens, of Bloomington, Ill., to repeat her successes of the recent London season.

Tetrazzini is the chief star of the company. She will make her first appearance next Saturday in "La Traviata," Campinini conducting.

is undoubted. The same thing, however, happens in the opera houses of Paris, London, Berlin, St. Petersburg and everywhere else. This is about all there is to the terrible stories of intrigue and conflict of authority that Signor Bonci and others would have us believe exist in the conduct of the opera house.

With regard to Signor Bonci himself, his claim that he may not return to us, and that if he does he may sing with the Manhattan Company again, can be received with a grain of salt, as Mr. Arthur Hammerstein, the son of Oscar Hammerstein, has declared that Signor Bonci went back on his father once and he does not think his father will want to give him a chance to repeat the performance.

The public will understand the operatic situation a great deal better if they view it with fairness and consideration for all those, whether they be managers, directors or wealthy men and women, who are interested in the success of the season. Nothing can obscure the main fact, namely, that a number of prominent and wealthy men, with their wives and friends, are interested in giving us the best opera that possibly can be provided, and that in the event of there being a deficit, as there has been this last season, they have to put their hands in their pockets and make good.

The only feature of the past season which has laid the management open to fair criticism is the protection afforded by one member of the Board of Directors, a multi-millionaire, to the personage who was recently turned down by the State Department as our representative at the forthcoming Music Congress at Vienna.

THE SOUTH ATLANTIC FESTIVAL A TRIUMPH

Director Manchester's Work Re-
ceives the Approval of Great
Audiences in Attendance

SPARTANBURG, S. C., April 24.—The fifteenth anniversary of the South Atlantic States Music Festival was celebrated here on April 20, 21, 22 and 23 with the greatest series of concerts ever held in this city in the history of the association, and without doubt the greatest in the South. These festivals have been the beginning of organized music on a large scale on this side of Mason and Dixon's line, and have suggested most of the large Southern festivals. Though the South is waking up musically, the entire Southland has a long way to go before it surpasses the Spartanburg festivals.

The guiding spirit of these enterprises has been Arthur L. Manchester, conductor of the chorus and director of music in Converse College. To his profound musicianship and intelligent executive ability, known in the North as well as in the South, the great success of the last festival is due. He has had splendid co-operation, which is in itself a tribute to his intelligent leadership.

The work of the chorus in the various concerts was beyond criticism. Though there were important visiting organizations and soloists, the choral body received its share of the honors of the concerts and aroused enthusiastic comment. Their intelligent singing was due to the careful rehearsing under the capable leadership of Mr. Manchester.

The visiting organizations were the Dresden Orchestra and the New York Symphony Orchestra, under the leadership of Willy Olsen and Walter Damrosch. The work of the Damrosch Orchestra is so well known, and the Dresden Orchestra has so completely fulfilled the promises made for it, that extended comment is unnecessary. It is sufficient to say that their playing was of the highest standard, and that it was received as such by the great audiences in attendance.

The soloists were Olive Fremstad, Jeanne Jomelli, Corinne Rider-Kelsey, Nevada Van Der Veer, Reed Miller, Gustaf Holmquist, and Alexander Saslavski. The festival authorities have never before assembled such a noteworthy group of soloists, and this was realized by the people of the South and was evidenced by the large attendance. Their work was of the greatest excellence.

Besides the solo and orchestral compositions contained in the programs, which were most comprehensive, the choral works performed were Tchaikowsky's "Eugen Onegin" and Haydn's "Creation."

STOJOWSKI'S WORKS HEARD

Eminent Teacher Renders Own Opuses
at Artists' Recital

A recital of his own compositions given by Sigismond Stojowski, head of the piano department of the Institute of Musical Art, marked the eleventh artists' recital to its students last Monday evening, at the Institute Building.

The program included a ballad, followed by "Aufschwung," from "Aus Sturm und Stille," op. 29; "Amourette de Pierrot," op. 30, No. 1; "Mazurka Fantastique," op. 28, No. 1; "Barcarole" and "Spring's Awakening," from "Romantische Stücke," op. 25, all of which was played in a style as beau-

tiful and masterly as were the compositions themselves.

A fantasia for trombone, written for the Paris Conservatoire competition for wind instruments in 1905, was next played by Mr. Alloo.

The delightful entertainment closed with the performance of the "Rapsodie Symphonique," op. 23, for piano and orchestra, with Carl Schuler at the second piano.

CATHOLIC CHORUS IN ORATORIO CONCERT

Archbishop Farley a Guest at
Noteworthy Performance of
"Paradise Lost"

Theodore Dubois's four-act dramatic oratorio, "Paradise Lost," was sung last Sunday night at Carnegie Hall by the Catholic Oratorio Society, assisted by an orchestra from the Philharmonic Society. Due to the leadership of Selma Kronold, under whose direction the society has been rehearsing for months, the performance showed the results of much conscientious and intelligent labor and reflected credit upon all concerned. Archbishop Farley was a guest. His entrance was a signal for every one to rise, while the chorus sang the "Ecce Sacerdos."

The soloists were Mme. Kronold, soprano, who sang Eve; George Gillet, tenor, as Adam; Albert Farrington, who was a baritone Satan; Francis Motley, bass, as Moloch; David Sheehan, bass, as the Voice of the Son, and George Carré, tenor.

The oratorio was written when Dubois was director of the Paris Conservatory of Music, a position in which Ambrose Thomas and Gounod had preceded him, and "Paradise Lost," which is a setting of Milton's poem, shows in many respects the melodious influence of these masters. Though in many ways devoutly religious, the work is mainly remarkable for its intense dramatic qualities. It is not irreverent, nor is it sublime, but is charming, beautiful and romantic.

Emil Reyl conducted and brought out the fine points of the score with a full though restraining hand.



Joseph Hutchinson

MILWAUKEE, April 26.—Joseph Hutchinson, an artist and musician of note, recently passed away at the National Soldiers' Home at Milwaukee at the age of eighty years. He was an excellent player on both the violin and the flute. M. N. S.

Frederick J. Bryan

Frederick J. Bryan, a teacher of music in the Stuyvesant High School and solo basso of St. Patrick's Cathedral Choir, died on Saturday at his home, No. 478 Third street, New York, of cerebral hemorrhage.

DEFICIT OF \$250,000

[Continued from page 1]

the first place, we had the two managers, Mr. Gatti-Casazza and Mr. Dippel, who till late in the season, owing to circumstances which are now well known, were not working in the harmony that has since resulted. There was an undoubted determination on the part of some of the leading box holders and subscribers to relegate German opera to the background. This caused a great deal of friction, not only with many subscribers, but with some of the leading critics and newspapers.

But in order to realize something of the difficulties which the managers have had to contend with, in conducting the opera house, we must understand that, owing to the fact that the financial responsibility rests upon a number of wealthy men, the artists would naturally appeal to them when they felt they had a grievance or whenever they wanted a favor. It was equally natural that the ladies in the company should appeal to the millionaires, while the gentlemen in the company should appeal to the wives of the millionaires. Thus, practically a number of artistic parties, like so many political parties, were created, each party working with all its power, with all its resources and friends for the interests of the particular singer, male or female, who had appealed for its sympathy and support.

That one or two of the directors were known to be particularly interested in the success of certain charming prime donne

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HEINRICH CONRIED DIES

[Continued from page 1]

sponsors were James Hazen Hyde and Jacob H. Schiff, who had also promised the same support to Walter Damrosch, the rival candidate.

The Conried Opera Company was immediately formed. This company included George Gould, Otto Kahn, James H. Hyde, his representative; William H. McIntyre, Cornelius Vanderbilt, who soon retired; Bainbridge Colby and Robert Goellet. Conried made his first appearance as manager on November 23, 1903, with the performance of "Rigoletto," sung by Sembrich, Caruso and Scotti.

Although Caruso, who had been engaged by Grau, sang for the first time in New York under Conried, it was the first production of "Parsifal" that proved the notable event of the season. Mr. Conried brought Anton Fuchs, who had prepared the music drama at Munich and Bayreuth, and Carl Lautenschläger, who had prepared the Bayreuth stage for the difficulties of the operatic work.

In spite of the protests of Cosima Wagner and all the difficulties put in his way here, the work was triumphantly performed on the night of December 24, 1903. Eleven performances were given to receipts exceeding \$200,000, and the work proved immensely popular, profitable to the opera company as well as to Mr. Conried during that season.

Mr. Conried gave an extra performance of "Parsifal" for his benefit, and took in \$20,000. By his contract with the Conried Metropolitan Opera Company the impresario received a salary of \$20,000 a year, an annual benefit and a liberal allowance for traveling expenses in Summer, said to be \$50 a day, and half the profits. During the five years of his administration he always drew his \$20,000 salary and about \$20,000 for his benefit, which on one occasion went above that figure. That made his minimum earnings during five years \$200,000. For the first three years of his management the company made probably sufficient profit to return him \$150,000. In all probability he made during his term of management \$350,000. There is still in litigation a claim against the company for \$90,000.

A revival of Goldmark's opera, "The Queen of Sheba," was the most important artistic event of the second year, together with a new production of "Die Meistersinger" made by Anton Fuchs and a performance of "Die Fledermaus" by the stars of the company. "Parsifal" proved so completely a failure that year that public curiosity on the subject seemed wholly satisfied. There was a profit during the second year, however, just as there was during the following year, when Engelbert Humperdinck came to this country to make a very artistic production of his "Hänsel und Gretel." There was already some friction between Mr. Conried and his directors. Yet his contract, which was to run for five years, was renewed this season, though only three years of it had expired.

The next and fourth year of the Conried régime showed unmistakable signs of weakening in the impresario's position. Caruso had his unfortunate experience in the Central Park monkey house, and Mr. Conried conducted his defence with more energy than wisdom. Then came the production of "Salomé" and its prohibition by the directors.

Following the losses entailed by the earthquake, which prevented the season in San Francisco, and the destruction of scenery and costumes from the same cause, the prohibition of "Salomé" was seriously felt in a financial way. The illness which caused his death overcame Conried in December, 1906, and the affairs of the Metropolitan had to be conducted from his sick-room.

The strain existing between him and the directors was clearly shown at the beginning of the last season. The opera on the first night was Cilea's "Adriana," with Cavallieri in the title rôle. One of the most conspicuous of the directors took occasion to make it plain that he and his associates disapproved altogether of the choice of the opening attraction.

Later it became known that Conried, for reasons of health, could not continue as director, and his retirement was merely a question of settling the financial differences between him and his directors. There was his interest in the remaining years of his lease at the Metropolitan, as well as his interest in the New Theater, for which he

was almost wholly responsible. It was originally intended that he should have the direction of that institution as well as the Metropolitan.

Mr. Conried sailed for Europe in May and has been away ever since.

He married in this city twenty-six years ago Augusta Sperling, daughter of a merchant. She and their only child, Richard Genée Conried, were at the bedside at his death. The manager made his home at No. 65 West Seventy-first street.

Charles Henry Meltzer, the dead impresario's right-hand man, has written of Con-

ried from the wealth of his intimacy. He

says in the course of his literary requiem: "Whatever else he might have been—and it is not necessary for any of us who know him to pretend that he was flawless—he had been a brave and a good fighter."

"Conried hoped, and he tried hard to persuade himself, that after a rest abroad he would be able to return to his old life here, but, like his predecessor, he had worked too hard."

"Day in and day out it was Conried's custom to rise early. As a rule he was at his desk by 8. And it was long past mid-

night nearly always before he went

home to get some much-needed sleep.

"Though by no means in the true sense of the words a great man or a great individuality, Conried had certain qualities which more than accounted for his success. Among them were tenacity, audacity and an unusual aptness for assimilating ideas."

"Whether he did or did not admit the fact, he unquestionably appropriated a great deal of intellectual property. Once he borrowed them they became his own and he made the most of them."

"Like most of his race, he was resource-



THE LATE HEINRICH CONRIED

From a Photograph Taken as He Sat at His Desk in the Metropolitan Opera House

ful, and sometimes admirable in adversity. In prosperity he was less admirable. "His natural talent as stage manager, aided by the assimilative genius before referred to, won him wide recognition. His adroitness in financing and in overcoming obstacles which to a finer and less able character would have been insuperable, helped him to his high position."

"His theories were invariably artistic. His practice—often, though not always so—was equally excellent. Moreover, and this meant much to him, he had an extraordinary power of impressing himself on his contemporaries."

chestra, singing before an audience of 1,500. She rendered an aria from "La Reine de Saba" and a group of smaller numbers, winning enthusiastic applause by the quality of her voice and the intelligence of her singing.

GLENN HALL FOR OPERA

Metropolitan Company Engages Young Concert Tenor

Glenn Hall, the American tenor, has been engaged by the Metropolitan Opera Company for next season. His first appearance was made in Chicago, when he sang "Elijah," shortly after his graduation from the University of Chicago. Since that time he has been before the public continuously, becoming a greater favorite with each succeeding year. He has sung with the leading musical societies of the country, and has also made several tours with the Thomas Orchestra and the Boston Festival Orchestra, and has had the distinct honor of singing twice with the Thomas Orchestra in Chicago, once with Thomas himself and once with its new conductor, Stock.

After having been heard in practically every city in the United States Hall decided to go to Europe, and made his German debut in the famous Gewandhaus with the Gewandhaus Orchestra, which is the oldest musical organization in Europe, which is under the direction of Arthur Nikisch. Hall enjoys the distinction of being the first male American to have appeared with this orchestra. His debut there was a tremendous success, and he was engaged by the Berlin Philharmonic Orchestra and most of the other leading orchestras of Germany. His success in London was no less great.

Josephine Swickard in Detroit

DETROIT, April 26.—Josephine Swickard, soprano, was the principal soloist at the last concert of the Detroit Symphony Or-

ST. LOUIS APOLLO CLUB ENDS SEASON

Much Interest in Coming May Festival—Claire Norden's Piano Recital

ST. LOUIS, Mo., April 26.—The Apollo Club closed its season on Wednesday night with a most excellent program, assisted by Mlle. Gerville-Réache, of the Manhattan Opera Company, and Alexander Zukowski, violinist. Mlle. Gerville-Réache was especially pleasing in the Aria from "Samson and Dalila."

Claire Norden gave her annual piano recital at the Wednesday Club on Tuesday night before a large gathering of musicians and society women. Miss Norden's numbers included Mozart's Sonata in D Minor and the Chopin group, consisting of six preludes. She will leave for New York shortly, going from there to Berlin to continue her studies.

A large audience witnessed the first production of "The Amateur Bandits," a comic opera written by Charles E. Finley, here on Tuesday evening last. The cast included Mrs. Gay McIlvane Harris, John R. Lavine, George Ravold and Lallee Baker, all of whom gave a creditable rendition of their parts.

Great interest is being taken in the coming May festival. Robert Strine announces the following soloists: Walter Damrosch and the New York Symphony Orchestra, Olive Fremstad and Louise Homer, of the Metropolitan Opera Company; Mme. Corrine Rider-Kelsey, Mme. Nevada Van der Veer, Reed Miller, David Bispham and Gustav Holmquist.

One of the most enjoyable amateur performances heard here in a long time was the performance by vocal pupils of Mrs. Stella Kellogg Haines for the benefit of the Teachers' Benevolent Annuity Association. Nellie Braggins and Florence Miller were very well received by the large audience. The performance was concluded with an operetta, "Charity Begins at Home." The orchestra was under the direction of Noel Peopping. H. W. C.

Bank Clerks Give Fine Concert

The New York Banks' Glee Club, under the able direction of H. R. Humphries, gave an excellent concert on April 20 in Carnegie Hall, assisted by Josephine Schaffer, soprano; William G. Hammond and William A. Jones, organists; G. Dinelli, accompanist, and a quartet of French horn players. Among the choral works that received well-merited applause were Schumann's "The Song of the Chase" and "Hunter's Morning Song," Lorenz's "Roses I'll Toss to Thee," Buck's "Bugle Song" and William G. Hammond's cantata, "Lochinvar."

Louise Homer Renews Opera Contract

CHICAGO, April 26.—Louise Homer while here signed a contract for three years more with the Metropolitan Opera Company. It is also understood that Riccardo Martin, the American tenor who made such a pronouncedly favorable impression, has also renewed his contract.



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CHICAGO ORCHESTRA ON WESTERN TOUR

Rosenbecker Organization to Appear in Many Cities—Activities of Local Musicians

CHICAGO, April 26.—The Chicago Orchestra left on April 22 by special train for Berkeley, Cal., where they appear in the Greek Theater at the University of California. They will make a five-weeks' tour through the Pacific Coast and will be heard in San Francisco, Stanford, in three festivals at Portland, in two festivals at Seattle, and in other prominent cities of the West; in Denver, they appear jointly with the Denver Symphony Orchestra. The orchestra is composed of fifty-six men. Adolph Rosenbecker is the conductor, Guy Woodward, concert master, and Franz Wagner, cellist. The quartet of vocalists is comprised of Ada Hemmi, soprano; Harriet Frahm, contralto; David B. Duggan, tenor, and Frank A. Preisch, bass. Myrtle Elvyn is the pianist.

Arthur Olaf Andersen announces an evening devoted to original compositions, to be given in Cable Hall on May 6. The works are by Edna Bentz, Alfred Hiles Bergen, Ruth Westcott, Sarah Suttel, Mary Crane, Edith Watts, Birdie Shelton, Auslaug Olson, Mrs. L. J. Downing and Mr. Ohlheiser. The entire program will be given by the pupils themselves.

Volney L. Mills gave the closing concert of the series he has managed this season for the Irving Park Club. Emil Liebling was the assistant artist and the program was enjoyable. Mr. Mills has furnished artistic programs for the club this season.

Adams Buell, who has resigned from the Lawrence Conservatory of Music at Appleton, Wis., will make a lengthy tour next Fall.

William Beard, of the faculty of the Chicago Conservatory, has filled a number of successful concert engagements during the season. On April 27 he gives a recital for the Augustana College at Rock Island, and on April 28 he sings in "The Creation," with the Marshall Field Choral Society. He will also sing with the Paulist Choral Society in Detroit on May 3, Buffalo, May 4, New York, May 5, Baltimore, May 6 and Washington, May 7. He is to sing at Peoria, May 25 and also in "The Creation" at Bloomington, May 30. May 17, 18 and 19, he sings *Wolfgram* in "Tannhäuser" at Denver.

Gertrude Grosscup Perkins, of the Chicago Conservatory, recently sang at Libertyville with such success that she has received two return engagements. She also sings at a concert at Highland Park, April 27, and on May 1; is to sing for the Alumnae Association of St. Mary's of Notre Dame, at Milwaukee. Constance Williamson, a pupil of Mrs. Perkins, has filled a number of engagements successfully during the season. Miss Williamson sang for the Women's Club of Wilmette, and very recently at Chicago Lawn. Miss Williamson is to sing at a recital at Cable Hall, May 3. Beatrice Van Loon Ulrich, another pupil of Mrs. Perkins, sang at a concert at De Kalb, Ill., March 29, and at the Chicago Athletic Club, April 11.

Walter Keller, the organist and manager of the Sherwood School, will accompany the Paulist Fathers' Chorus and also play engagements in Detroit on May 3, Buffalo on May 4, and in New York City on May 5.

The Cosmopolitan School of Music and Dramatic Art have announced four faculty recitals to be given in the Auditorium Recital Hall. These concerts will conclude a season for this school that has been very successful. All the concerts take place on Monday evenings, beginning May 3.

Henry Martin Best, the popular baritone and professional pupil of L. A. Phelps, will give a song recital Tuesday evening, May 4, at the Auditorium Recital Hall. This will be Mr. Best's final appearance in concert before going to Europe.

On Tuesday afternoon, April 20, pupils of Mrs. W. S. Bracken, Mrs. Hannah Butler and Frederick Morley, gave a recital at Cable Hall. Bessie Byers, Jean Welch, and Alma Wilson, sopranos, and Marian Coryell, pianist, rendered an artistic program before a large audience.

Anna Shaw Faulkner has been engaged to give her stereopticon lecture on "Music and its Relation to Art," for the Illinois State Teachers' Association at Decatur, Ill., May 12.

George Ade Davis, of the Chicago Musical College, returned Thursday from a trip to Lafayette, Ind., where he went to direct a performance.

Mary Monzel, who for twelve years has been organist at St. Agnes Church, played



AUGUSTA COTFLOW

This Highly Gifted American Pianist Gave Her Farewell Recital in Mendelssohn Hall Last Week—She Will Now Make an Extended Tour of Europe, Where It Is Predicted She Will Duplicate Her Successes in This Country

by special request at the Church of St. Anthony, recently.

Hanna Wolff Freeman, the Dutch pianist who came to the United States last September on account of her husband's business, and has made her home in Indianapolis, will give concerts throughout the country next season. In a private recital at the Bissell-Cowan rooms in the Fine Arts Building, she gave a program that showed her to be a player of understanding and musical intelligence.

Mr. and Mrs. Herbert Butler will give a joint recital at Ft. Smith, Ark., on May 20.

Bohumil Michalek, a well-known teacher of the Sevcik method, is to give a recital in Music Hall in May. Mr. Michalek has recently purchased a valuable Cervanio violin which shows a date of more than two hundred years ago.

CONCERT FOR SCHOLARSHIPS

Thursday Musical Club's Philanthropic Event at Colony Club

To provide free scholarships in the Institute of Musical Art, the Music School Settlement and Miss Wagner's Music School, the Thursday Musical Club, by courtesy of Mrs. Philip Sawyer gave a concert in the assembly room of the Colony Club last Thursday evening.

Another object was the raising of a fund to be used toward the support of musical students whom Franz Kneisel teaches in the Summer in Blue Hill, Me. Members of the Thursday Club took part, as also did Franz Kneisel, the Olive Mead Quartet, John Finnegan (solo tenor at St. Patrick's Cathedral), and Mrs. Beatrice Bowman Flint. The chief feature of the program was Bach's Concerto for three pianofortes. The arrangements for the concert were in the hands of Mrs. Sawyer, secretary, and Oswald Garrison Villard, treasurer.

St. Louis Pianist's Notable Record

St. Louis, April 26.—E. R. Kroege, of St. Louis, gave his sixth Lenten pianoforte recital, seventeenth season, at Musical Art Hall, on Saturday afternoon, April 3. The program on this occasion consisted entirely of compositions by Mr. Kroege and included the Prelude and Fugue, Op. 41; No-

turne, op. 63; Moment Musical à l'Espagnol, op. 24, a number of other works in the smaller forms, and closed with the Trio for pianoforte, violin and cello, in E Minor. In this work Mr. Kroege was assisted by Messrs. I. L. Schoen and P. G. Anton. During the seventeen years of these recitals Mr. Kroege has played by memory 525 compositions by eighty-one composers. These have been representative of pianoforte compositions ranging from a prelude of three lines to a sonata of fifty pages. Twenty-three of the eighty-one composers have been Americans.

BROOKLYN HEARS "ELIJAH"

Bispham, James and Misses Hudson and Fogg Appear as Soloists

The third, and probably the last, Mendelssohn Centennial Concert in Brooklyn took place Monday evening, April 19, at the Academy, when the Brooklyn Oratorio Society, under the auspices of the institute and the direction of Walter Henry Hall, gave "Elijah," with the assistance of Caroline Hudson, soprano; Evelyn Fogg, contralto; Cecil James, tenor; David Bispham, baritone; Felix Lamond, organist, and an orchestra of forty-five men, Gustav Dannreuther, concertmaster. David Bispham, finished vocalist that he is, gave a dramatic interpretation of *Elijah*. Cecil James's ringing tenor and perfect enunciation were also factors in this successful performance. Caroline Hudson, who took all the soprano parts, sang with intelligence, much grace and loveliness. Evelyn Fogg was generally satisfactory and unaffected.

The chorus maintained more tonal volume and a better balance than has been heard in the Academy this season.

Gogorza Appeals from Decision

Emilio de Gogorza, who recently made application for further particulars in the divorce suit filed by his wife, and whose application was denied by Justice Dowling, has filed an appeal from the decision.

It is stated on good authority that Oscar Hammerstein has purchased a site in Brooklyn upon which he will commence building an opera house on his return from Europe June 1 next.

AMERICAN PIANIST IN NOTABLE RECITAL

Augusta Cottlow's Appearance in New York Proves Her to Be an Artist of Great Merit.

Many an artist would be glad to have an audience at the height of the season equal in size and enthusiasm to that which greeted Augusta Cottlow at a recital which comes virtually after the season's close. The recital was in Mendelssohn Hall Friday evening, April 23, and the program was as follows:

Mendelssohn, Seventeen Variations Serieuses; Brahms, Intermezzo, A Flat Major, opus 76; Schumann, Novelette, F Sharp Minor, No. 8; Chopin, Two Etudes, F Minor and D Flat Major (composed for the Moscheles Method); Chopin, Ballade, F Major, opus 38; MacDowell, Sonata Eroica, opus 50; Zarembski, Etude, G Minor, opus 7; Rachmaninoff, Barcarolle, G Minor, opus 10, No. 3; Liszt, Mephisto Waltzer.

Miss Cottlow has made constant and rapid gains in her art, which in Friday evening's performance presented itself in an uncommon maturity. The various heights and qualities of the different works were risen to with ease and assurance, and Miss Cottlow, with thorough technical mastery, showed herself in the light of an authentic interpreter. The Chopin Etudes, composed for the Moscheles Method, and which are not often enough heard, were played with much delicacy and fine poetic feeling. The F Major Ballade was given a splendidly impassioned performance, one which showed insight into its deep poetry of romance.

The climax of Miss Cottlow's program was the Arthurian "Sonata Eroica," by MacDowell. It will be some time before American audiences will become sufficiently familiar with these larger works of MacDowell, and Miss Cottlow is greatly to be commended for her persistence in playing them, as well as for the sincerity and artistic finish of her performances of them. One was struck by the fresh and unhackneyed quality of the MacDowell music. It is spontaneous, imaginative, new throughout. The introduction to the first movement, with its slow, broad theme, Miss Cottlow played with great firmness and strength. The rushing theme of the first movement proper was expressed with the nervous unrest obviously intended by the composer. The second theme, quiet, tender and beautiful in itself, and exquisitely played, has never appeared to have anything whatsoever in common with the character of Guinevere, for whom it stands. Particularly delightful and fairy-like was the second movement, which in one place presents so extremely imaginative a paraphrase of the sonata's first subject. This movement was played with the utmost deftness and grace, and won the audience instantly. Miss Cottlow brought out well the warmth and poetic quality of the third movement, with its rich and characteristic MacDowellish harmony. The last movement levies almost too great a tax upon the piano; the conception of it seems too big for the instrument, and one of its themes, intended to be barbaric, strikes too nearly the Oriental idiom. Miss Cottlow put all of her great strength into the movement and produced a climax which rises continually until it almost seems to reach the point of ineffectiveness. Miss Cottlow, nevertheless, gave a magnificent performance of a great work.

The Chopin Berceuse, which was played for one of the many encores, demonstrated her power for delicacy of the finest sort.

A. F.

SINGS FOR HARVARD

Earl Cartwright Wins Praise for His Work in Boston

Boston, April 26.—Earl Cartwright, baritone, sang two groups of songs before the Harvard Musical Association at the last concert given by that organization a week ago Friday evening. His numbers included four songs by Felix Weingartner, two songs by Schütz and one by Horatio Parker. Mr. Cartwright was very enthusiastically received, and mention should also be made of the excellent accompaniments played by Arthur Colburn.

Mr. Cartwright was one of the soloists last Wednesday evening at a choral production of "Joan of Arc," under the direction of Charles E. Morrison, given in Haverhill, Mass. Mr. Cartwright was given a most cordial reception and received flattering comment in the Haverhill Evening Gazette upon the excellence of his work. This paper said in part: "Mr. Cartwright achieved a great triumph. He has a powerful voice, magnetic and impressive."

D. L. L.



Dear MUSICAL AMERICA:

Andreas Dippel blew into town the end of last week on the wings of a Western blizzard, but left again on Saturday to re-join the opera company during its short season in Pittsburgh. Mr. Dippel goes to Europe next Tuesday on the same steamer with Gatti-Casazza. Evidently the steamer is big enough to hold them both.

In some interviews which Mr. Dippel gave the press, in which he spoke of the phenomenal receipts of the Chicago season, he scoffed at the idea that there was any discord among the powers which rule the Metropolitan. Optimistic as usual, he does not know that there has been any trouble with Bonci, and says that no one has yet been engaged to replace Maestro Spetrino, one of the conductors, and also no new tenor except a Russian artist. He expresses "the hope" that Miss Farrar will be with the company next season.

Apropos of Miss Farrar, while I do not want to make things any harder for the friends of Miss Destinn, who resented my assertion that I preferred the little lady to Miss Destinn as *Madama Butterfly*, let me say that Miss Farrar's performance of *Butterfly* in Chicago was such a triumph that it had to be repeated in the shape of an extra matinee.

Our friend Dippel does not say much with regard to the future at the Metropolitan, being—contrary to the accepted type of operatic managers—inclined to be very conservative in his utterances. However, he is full of enthusiasm when it comes to his fellow-artists, and loses no opportunity to express the obligation of the management to Anthes, the tenor, who learned the part of *Parsifal* in a week, when Burrian was unable to sing on account of the sudden death of his wife. He also has some appreciative things to say about Miss Destinn, who jumped in at the last moment to sing the first *Valkyrie*, in "Die Walküre," when Miss Sparkes fell ill.

All this is characteristic of Dippel, who rarely says anything about himself, but has always something appreciative to say about other artists. Do you wonder they all like him and swear by him, especially as they know his devotion to work, and how much of the success of the past season was due to his devotion, ability and experience?

I am glad to see that a number of our leading critics are posting the public with regard to the true cause of Caruso's breakdown, namely, that he has been singing overmuch, and also has been exerting his voice to a terrible extent to make records for a phonograph company, and that the trouble is not due, as many have supposed, to careless living.

All this is very valuable to vocal teachers, and also to those who are studying for the operatic stage. It puts the responsibility where it belongs. It disposes of the idea that when you once become a success on the operatic stage you can do pretty much as you please, force your voice, force it out of its true scope.

The cables announce that when Caruso got to the other side he unburdened himself as to the various articles and interviews that have appeared in the New York papers regarding his breakdown. In fact, he went so far as to tell one reporter that he meant "to throw a libel suit into the face" of the next paper that abused him!

There is one point, however, that has not been brought out with regard to the reason

Caruso sang so much, and will undoubtedly do his utmost to put in a number of performances in Europe, in defiance of the advice of his doctor, and that is that during the height of his success here two seasons ago Director Conried made a big contract with him for his exclusive services for a number of years. Conried did this with the idea that, having the greatest tenor under his control, he could drive a hard bargain with the European managers, and also ask his own price from the directors of the Metropolitan, for at that time he never believed for a moment that he would either break down in health or be deprived of the management.

Mr. Conried made more than one mistake in this matter. Several other tenors came up meanwhile, all of them of excellence. This meant that the managers in Europe did not see the situation as Mr. Conried saw it, and so practically he was forced, in order to keep his contract with Caruso, to compress Caruso's appearances as far as possible into his last season in this country, and also to sell Caruso out to the phonograph company.

The sad close of Conried's career illustrates once more how dangerous it is for a man who has been satisfied with a good income which comes from years of hard work to be suddenly thrust into a position of great responsibility, large financial opportunities, and association with big men of affairs who are in the habit of handling millions and making or losing a fortune over night.

After his success in conducting the German Theater, when he was made manager of the Metropolitan to succeed Grau, Conried showed in his first season that he was fully equal to the responsibilities of his position, but later on he seemed inclined to forget everything in a desire to make money, the performances ran down, he lost his health—all of which you first announced—and then, after he went to Europe with his health impaired, ugly stories of mismanagement, to say the least, came out, and the directors refused to pay the \$50,000 which they had agreed to give him when his contract was abrogated, a refusal based on the discrepancies in Mr. Conried's accounts.

The announcements in some papers that the season of opera in Boston, which is to open early in November, will have among its leading artists Constantino, is scarcely warranted. Mr. Constantino is still under contract with Mr. Hammerstein, and in spite of some differences of opinion between the two gentlemen as to the size of the type in which Mr. Constantino's name was to appear in advertisements of the Manhattan Opera House, I scarcely think Mr. Hammerstein will be inclined to let the tenor sing for another manager, especially as it was due to Mr. Hammerstein that Constantino got a chance to display his beautiful voice to the New York music-loving public.

What with Bonci threatening to leave the Metropolitan and go to the Manhattan, and Constantino perhaps endeavoring to leave the Manhattan and go to the Boston Opera House, there is a strong likelihood that it will be necessary for our managers to give these amiable singers an opportunity to learn that a contract which a manager must live up to holds also with regard to the singer, and that it is a very poor rule which does not work both ways.

Constantino is said to be notoriously averse to keeping his engagements, one of the instances of which was shown by the fact that Fano, the great Italian impresario, was forced to sue him for commissions when he was in New York this season.

Nothing could do more to endear David Bispham to music lovers, especially to those who believe that the time is not far distant when this country can assert its independence in every line of musical endeavor, than the interest he has shown in the American composer, an interest which led him to father a highly successful concert given recently at Carnegie Hall, in which the compositions of a number of our Americans were given, with results which showed clearly that the time has come when our conductors and others who make up concert programs need not fear to include the works of American composers.

Bispham is a broad-minded man, who can see ahead, and undoubtedly realizes that by associating himself with the general uplift in the musical world in this country he is traveling on a road which will bring him both honor and profit.

Hermann Klein, the teacher, who gave a series of popular Sunday concerts for two seasons at the New German Theater, on Madison Avenue, which has recently become a vaudeville house, discussed with me the other day the musical situation in New York, and, apropos of the artistic success but financial failure of his enterprise, stated that he did not think, in spite of the fact that the press had been uniformly kind to his enterprise, that his position had been made quite clear, and so he had been subjected to criticism to which he did not think he was entitled.

In the first place, Mr. Klein stated that he never would have undertaken the series of concerts except for the assurance of backing, some of which did not materialize, and more particularly because he had been begged by the managers of the German Theater to make the attempt.

Mr. Klein, you know, is a brother of Charles Klein, the successful playwright, who wrote "The Music Master" and other plays that have had a great popular vogue. He is also the brother of Manuel Klein, who has for several seasons been the popular conductor at the Hippodrome.

Hermann Klein has for a number of years lived in England, where he had a fine position as a musician and teacher. He came to this country to be with his brothers and endeavor to create a career for himself here. His determination to return to England drew forth some criticism, which he considers as perhaps "crowding the mourners."

One of the points made by Mr. Klein is to the effect that this country cannot be really called civilized until it gives to the musician, and particularly to the music teacher, the same social recognition which it grants to-day to the doctor, lawyer, architect.

"Those who endeavor," said he with emphasis, "to uplift a nation, especially in the way of musical culture, deserve well at the hands of the public, and surely none are more devoted in this respect than your music teachers and your musical managers. Yet not only what we might call the upper class, but the middle class, while they will receive the average professional man on an equal basis, draw the line at the musician except it be some very great artist, and draw the line very hard at the music teacher."

Herein I am inclined to agree with Mr. Klein, but I must take exception to the explanation he gives for the lack of patronage for his Sunday popular concerts. I told him I thought the reasons for his non-success were to be found in the fact that he had undertaken to give his concerts in a theater which was not yet known, which was in a poor location for such an enterprise, the auditorium of which was not good acoustically, was, moreover, cold, and finally, I told him frankly that it did not make a concert popular to call it so—the music itself must be popular, as well as the prices.

On this subject Henry T. Finck wrote last Saturday in the New York *Evening Post* a most illuminating editorial, under the title, "Why Concerts Do Not Pay." He took as his text the advice given by Moriz Rosenthal, the distinguished pianist (as quoted by me in an article the other day), to another pianist who complained that he was in need of money:

"Give fewer concerts!" said Rosenthal.

"This," as Mr. Finck says, "epitomizes the plain truth that too many concerts are given, at least in our large cities, and that, while a few artists, like Paderewski, Wüllner, Sembrich, Nordica, Galski, Schumann-Heink, can give concerts and make money in New York, most of the other artists are still dependent on the support of piano manufacturers or women's clubs which guarantee their expenses, or friends who buy a few tickets."

Such concerts are given principally for the sake of the press notices, which, as Mr. Finck truly says, when "judicially edited," are used in circulars for all possible purposes.

Mr. Finck properly takes up the fact that the average people who give concerts do so simply to display their personality, their technic, their voice, without any regard whatever to the character of the compositions which the public likes, and if there is something which the public has shown that it does like more than anything else in music, especially at concerts which are called "popular," it is melody—melody, whether it be in the way of songs or in the way of orchestral or piano pieces.

Mr. Finck calls attention to the fact that there are many composers of the highest

rank whose works are absolutely ignored. "There is Dvůřák, for instance," says Mr. Finck, "a composer who bubbles over with lovely melody and piquant rhythms, and whose orchestral coloring is far more beautiful than that of Richard Strauss; yet of his many truly popular works we never hear any except the 'New World' Symphony. Rubinstein's music is always loudly applauded when the conductors, as they rarely do, condescend to produce any of it. Grieg never fails to arouse enthusiasm, but to judge by our programs one would think he had never written anything but his first 'Peer Gynt' Suite. These men are melodists par excellence, hence they are tabooed; tabooed also are the melodious rhapsodies of Liszt."

In place of such music what do the conductors produce? The tone poems of Richard Strauss, Max Reger and their imitators, and the misty productions of Debussy. The public, however, clamor for its melody, and not getting it, stays at home.

"With the exception of a few dozen pieces by Chopin and Schumann," says Mr. Finck, "it is seldom that the players put on their programs what might be called the heart-music of a composer."

But on nothing can I more thoroughly agree with Mr. Finck than with his assertion that professional pianists are "utterly and stupidly indifferent to the wishes of the people." And to enforce his assertion Mr. Finck calls attention to the fact that at the very time when funds were being collected for poor Edward MacDowell, who was on a sick bed, and when everybody was eager to hear specimens of his music, of the foreign pianists Harold Bauer was the only one to give heed to this natural curiosity, and played the "Eroica" Sonata. Besides him there was only Augusta Cottlow, and as soon as it became known that she made a specialty of MacDowell's music she received requests for recitals from all over the country, and owes her fame to-day largely to having thus played what the people—the best people—wanted to hear.

In the case of song recitals, the singers are almost worse even than the pianists. None of them give their hearers a chance to enjoy melodic works of the composers who have produced masterpieces. The average program of singers is, as Mr. Finck truly says, "a hodge-podge of mediocrity and inanity," and for the simple reason that when the singers select the songs, what they seek is that which is easy to sing and which will bring out the telling qualities of their own voices. In other words, what they want to do is to impress the public with their personality, with their wonderful accomplishments, and so they miss the opportunity—which Dr. Wüllner, by the bye, has improved upon, and so is going back to Europe, true, with his voice in a bad condition, because he, like Caruso, has sung too much, but with more money in his pockets than he ever had before in his life!

There is one more point, however, which Mr. Finck could have added with profit to his very able article on the subject which is certainly of importance to a large number of our professionals, vocal as well as instrumental, and that is that they expect the public to come to their concerts, very often with no further announcement than a few circulars or a small advertisement in three or four of the leading daily papers.

When one thinks how the Steinways, under the able management of Charles F. Tretbar, now retired and living in Germany, spent a year and over \$70,000 in money preparing Paderewski's first tour, we get some idea of what is necessary to make the success, even of a great artist, when he comes to this country.

In Paris conditions are such that it is possible for a debutant to make a triumphant success before an audience of a few hundred people, when the fact will be known to all Paris the next day, but this is not possible in this country. New York has not only outgrown the old conditions, but the United States has outgrown the old conditions, and even the greatest artists cannot expect to make a success commensurate with their merits unless they are properly exploited beforehand, and if this be true of the great artists, how much more true must it be of those who have not even made what might be called a great local reputation, not to speak of a national one? New York is not only too big, but too busy a city to have its attention suddenly arrested by a system of publicity which is infantile in its inadequacy.

When the givers of concerts will make

[Continued on page 31.]

Germaine

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CHICKERING PIANO USED

CARREÑO ENTHUSES BERLIN ONCE MORE

Max Reger Heard in Concert and
Schumann-Heink in Opera in
German Capital

BERLIN, April 19.—The Philharmonic Orchestra's season reached a fitting climax in the annual concert for the benefit of its pension fund, which is always given after the regular subscription series under Arthur Nikisch comes to an end. The central feature of interest this time was Teresa Carreño's playing of the Grieg Concerto.

The great Venezuelan pianist has made the Scandinavian master's work as peculiarly her own as Tschaikowsky's B Flat Minor Concerto, and once more the overwhelming vitality and compelling beauty of her performance acted like a tonic on the jaded music-saturated sensibilities of the public. One of the leading critics speaks of it as "the unusually inspired and brilliant performance of the still incomparable Carreño"; while another says: "It is superfluous to describe how Mme. Carreño played the concerto; her playing had as much fire, dash and contrast as ever, and at the same time there was a ripeness and poise that cast a new magic over her art."

The orchestra's numbers were the Prelude to "Die Meistersinger," Tschaikowsky's Fifth Symphony, both of which Nikisch conducted in masterly fashion, and "Three Episodes for Orchestra, op. 38," by Adolf Weidig, who replaced Mr. Nikisch at the conductor's desk for his novelties. Of these latter the less said the better, considering the nature of what could be said of them. People wondered how they found their way into a Philharmonic Orchestra program.

Two pianists who have distinguished themselves recently in recital as uncommon talents are Paul Goldschmidt and Bruno Eisner. Both of them have made remarkable strides in their art since their last appearances here, and can now be ranked among the foremost of the younger pianists. Goldschmidt, who has curbed his impetuous temperament and seems destined to become an interpreter of great authoritative individuality, played Beethoven's Variations in C Minor, Schumann's Fantasy in C Major, the Handel-Brahms Variations and a Chopin group. Eisner's program comprised Bach's Chromatic Fantasy and Fugue, Mendelssohn's Fantasy in F Sharp Minor, Schumann's Symphonic Etudes and the Brahms Intermezzo in A Flat Major and Capriccio in B Minor.

Of less import was the concert given by Günther Freudenberg. He has the courage to release from their present classroom captivity two concertos of former popularity and present insignificance, excepting as study pieces—the A Minor of Hummel and the G Minor of Mendelssohn. There was no new message conveyed through them, but doubtless the student element in the audience regarded it as a lesson to hear them. The program also contained Liapounoff's Concerto in E Flat Minor, a show-piece of no particular worth, and Chopin's Fantasy on Polish Songs, op. 13, with the new orchestral accompaniment arranged by Safonoff.

The Berlin Liedertafel, under Franz Wagner's direction, featured the two humorous choruses by Mendelssohn just recently discovered and published by Prof. Dr. Kopfermann—"Der weise Diogenes" and "Musikantenprügelei"—both of which pleased the audience mightily. Other novelties were Hegar's "Des Geigers Heimkehr," written especially for this society by the Swiss composer, and a less inspiring chorus by Georg Schumann, a "Rheinlied." The Liedertafel was heard to especially good advantage in Schubert's eight-part hymn "Komm, heiliger Geist," and Heuberger's "Die Tiroler Nachtwache 1810." The soloist of the evening, Edith von Voightländer, played Hugo Kaun's Fantasy for violin and Mendelssohn's Violin Concerto.

At the Royal Opera the favorite Schumann-Heink began her guest engagement in the name part of Gluck's "Orpheus." It was a performance that will long linger in the memory of those who were fortunate enough to get seats. The richness and warmth of her voice proved to be peculiarly adapted to this rôle, while her wide range of expression was controlled by a classic nobility and dignity of style. The other

principals by contrast appeared to poor advantage. Frau Herzog was the Eurydice and Fräulein Dietrich the Eros.

At the Mozart Hall Max Reger joined the violinist Alexander Schmuller in a program divided between himself and Bach—"Me and Bach!" in other words. Bach was represented by his Sonata in E Major and his Chaconne; Reger had his Sonata in F Sharp Minor for violin and piano and his Sonata in A Major, op. 42, No. 2, for violin alone. The latter is by far the more enjoyable of the Reger works played. Its compactness of form and clarity of thematic development were refreshing by contrast with the vagueness and harmonic involutions of the F Sharp Minor Sonata. Both of the concert-givers were warmly received.

FRANKLIN RIKER'S MUSICALE

Tenor, Pianist and 'Cellist Present Enjoyable Program.

Franklin Riker, tenor, gave a musicale at the beautiful studio of James Greenleaf Sykes, No. 131 East Sixty-sixth street, New York City, on Thursday evening, April 22. The assisting artists were Mary Taylor Williamson, pianist, and Arthur Gramm, violinist, of the New York Philharmonic Orchestra. Mrs. Riker and Mrs. Gramm were the accompanists. Mr. Riker sang songs by Hahn, Debussy, Strauss, MacDowell, F. Morris Class, Lehmann, and appeared himself as composer of two songs, "Gone" and "The Blackbird." His voice is of excellent quality and was much enjoyed, as was also Mr. Gramm's playing of the Bruch Romanza and the Hungarian Rhapsody by Hauser.

Miss Williamson is a pianist of temperament and large powers, as well as having the capacity for delicate interpretation. The Schütt paraphrase of the Strauss waltz, "Dorfschwalben," proved to be one of her most successful numbers. She also played the Romanza d'Amour of Schütt, the Prelude, "Träumerei," and Improvisation of Clève, and gave a magnificent interpretation of the "Liebestod," from "Tristan und Isolde."

NATHAN FRYER'S TOUR

Mae Jennings Assists Pianist During Heinrich Meyn's Absence

Nathan Fryer's tour of joint recitals with Heinrich Meyn was brought to a close by Mr. Meyn's return East to give his second New York recital at Mendelssohn Hall on April 20. Since then Mae S. Jennings, a successful young contralto, has joined Mr. Fryer on tour, and they gave their first joint recital at Oberlin College, Ohio, April 27, when the following program was presented:

Adieu Forets, Jeanne d'Arc (Tschaikowsky), Miss Jennings; Chant Polonais (Chopin-Liszt), Rhapsodie, Op. 79, No. 1 (Brahms), Papillons, Op. 2 (Schumann), Mr. Fryer; Feldeinsamkeit (Brahms), O Jugendlust (Van der Stucken), Luna al Caro Bene (Secchi), The Danza (Chadwick), Miss Jennings; Two Preludes, Op. 81, Nos. 3 and 10 (Heller), Ballade (Debussy), En Antonine (Moszkowski), Etude, Op. 25, No. 2, and Scherzo Op. 20 (Chopin), Mr. Fryer.

Mr. Fryer will be the principal soloist at the closing exercises of the Y. M. H. A., on Lexington avenue, which takes place on May 2, and on the 6th of May he will give a recital at the Camden College of Music. After that, one or two appearances in Massachusetts will bring to a close the young pianist's busy season. Mr. Fryer has played mostly in smaller towns this year, but it is evident that he will be a factor to be reckoned with next season.

Lawson Pupils Succeed

Dorothea Haar Mansfield, soprano, a pupil of Dr. Franklin Lawson, the New York tenor and teacher, was soloist at a concert given by the New York Beethoven Männerchor on April 11. The press criticisms speak unanimously of the excellent quality of her voice.

Gertrude Knowles, another soprano pupil of Dr. Lawson, has accepted a position as soprano soloist of the Bloomingdale Reformed Church of New York City.

New Chicago Opera House

CHICAGO, April 27.—On a prospective gift of \$1,000,000 by J. Ogden Armour, plans are developing to give Chicago a permanent home for grand opera. John C. Shaffer, proprietor of the Chicago Evening Post, has asked fifty wealthy citizens for subscriptions of \$10,000 each. It is proposed to use the amount thus raised to capitalize an opera company.

HAMMERSTEIN OPERA HOUSE ON BROADWAY?

Strong Possibility that Impresario
Will Build in Upper Long
Acre Square

Within three years, unless the plans miscarry, the block on the west side of Broadway between Forty-seventh and Forty-eighth streets will be occupied by an opera house more costly than any structure in the country now devoted to theatrical uses. Brewster & Co., carriage makers, occupants of this block since 1874 have made no arrangements for the continuance of their lease, which terminates in two years.

The Schuberts, with whom Oscar Hammerstein is interested in the project, have been negotiating with the John S. Sutphen estate, which owns half of the property, and with the estate of Henry E. Davis, which owns the other half. These negotiations may lead to the erection of an opera house to be used by Hammerstein's grand opera company.

Hammerstein has had under consideration the acquisition of property near the Manhattan Opera House on West Thirty-fourth street, near Ninth avenue, for the purpose of erecting thereon an opera house larger than the Manhattan. He has made no secret of his desire to obtain a location further uptown.

BOSTON CONTRALTO HEARD

Anna Miller Wood Sings for Women's
Municipal League

BOSTON, April 26.—The second concert in a series given by the Women's Municipal League took place last Thursday evening in Franklin Union Hall, the program being given by Anna Miller Wood, contralto, and Marie Nichols, violinist. Accompaniments were played by Isabelle T. Moore.

Miss Wood gave a popular program, including: Margaret Lang's "Irish Love Song," Old Irish Airs, "My Love's an Arbutus" and "A Baby Was Sleeping"; Meyer-Helmund's "The Magic Song," Atherton's "Beloved, It Was April Weather," Rubinstein's "Good-night," Old Scotch air arr. by Beethoven, "Faithful Johnnie," and Grieg's "I Love but Thee."

Miss Nichols played the Andante and Finale from Mendelssohn's Concerto, op. 64, and two groups of solos. Miss Wood also sang an Irish folk-song by Foote and Manney's "I Love and the World Is Mine," with violin obligato.

Miss Wood presented her songs in her usual brilliant style, and Miss Nichols, who is well known in Boston, having played here many times, was in splendid form. Miss Wood has had many recital appearances this season, and her work has been, as ever, most successful. She has also been devoting a great deal of her time to teaching, and has a number of new and particularly promising pupils, who will undoubtedly be heard in important public work next season.

D. L. L.

Chicago's Irish Chorus in Concert

CHICAGO, April 26.—The Irish Choral Society gave the final concert of its eighth season under the direction of its able and enthusiastic director, Thomas Taylor Drill, last Thursday evening in Orchestra Hall. The entire active enlistment of the choral body came out on this occasion, and gave an excellent showing of its vocalistic powers. The soloists were Sibyl Sammis-MacDermid, soprano; John A. Looby, tenor, and Frank J. Flood, baritone. The second portion of the program was devoted to an Irish cantata, "King Conor," words by the aged Irish patriot and music by Joseph H. Adams.

C. E. N.

Los Angeles Branch of A. M. S.

The organization of the Los Angeles Center of the American Music Society was completed at a meeting held on Tuesday, April 13. The enthusiasm and hard work of Eugene Nowland and his helpers has made this center the second in size to the New York Center. The Los Angeles Center starts with sixty-eight charter members.

The following officers have been elected: Eugene Nowland, president; Harley Hamilton, first vice-president; L. E. Behymer, second vice-president; Miss Laura Zerbe, secretary; G. M. Derby, treasurer.

The board of musical directors consists

of Messrs. Harley Hamilton (chairman), Eugene Nowland, Frank H. Colby, Waldo Chase, C. E. Pemberton, J. B. Poulin, Mrs. Harry Clifford Lott and Miss Margaret Goetz. The executive board consists of Messrs. L. E. Behymer (chairman), F. W. Blanchard, Eugene Howland, Chas. Farwell Edson, Shelley H. Tolhurst, G. M. Derby and Harry Clifford Lott.

A BROOKLYN MUSICALE

Well-Known Local Artists Appear at
Mrs. Luckenbach's Home

A musicale was given at the home of Mrs. Edgar F. Luckenbach, No. 104 Eighth avenue, Brooklyn, Wednesday morning, April 21. The soloists were Leonora Jackson McLaughlin, violinist; Mary Byrne, soprano; Livingston Chapman, baritone; Francis Smith, soprano; May Thornton McDermott and Thomas L. Leeming, pianists. The audience of the ultra-fashionable type filled the parlors and was clamorous for encores, which were willingly granted. Mrs. McLaughlin, rarely heard in public nowadays, has not lost her hold upon her art. Especially fine was her rendition of Hubay's delicate "Zephyr." Livingston Chapman sang several songs with fine expression, breadth of tone and purity of diction. Miss Byrne's voice is a pure lyric soprano of beautiful quality, which she used artistically. Mrs. McDermott was equally pleasing as soloist and accompanist. Mr. Leeming at the piano was also a sympathetic aid to the soloists. A feature of the concert was the singing of Frank Smith, boy soprano at one of the local churches. His voice is high and sweet. His best song was Johnson's "I Know Not How Soon."

PERTH AMBOY CHORAL CONCERT

Augusta M. Farrington Directs Body of
Singers in New Jersey

PERTH AMBOY, N. J., April 26.—The Perth Amboy Choral Society, under the direction of Augusta M. Farrington, gave Cowen's "Rose Maiden" at the second concert of its third season on April 20 at the New Majestic Theater. The soloists were Jennie Rae Moore, soprano; Mildred Potter, contralto; Berrick von Norden, tenor; George Downing, baritone, and the accompanist was Mrs. Samuel J. Mason.

The chorus of sixty-five voices sang with spirit and rendered the melodious cantata with smoothness and good shading. Their exceptional work was entirely due to the excellent training given them by Augusta M. Farrington, the capable director.

The concert was given under the patronage of many prominent people of this city and was attended by an audience both large and enthusiastic.

GABRILOWITSCH'S FAREWELL

Pianist Back from Successful Tour of
the Far West

Ossip Gabrilowitsch, the Russian pianist, has made a tremendous impression on the Pacific Coast, his successes there being no less striking than in the East and South. "It was interesting," said the San Francisco Examiner, "to see the audience going riotous in applause. It was not the usual piano concert audience, the comparatively few of the musical faithful, but the 2,000 persons who well represented the general public gave unbounded evidences of delight."

Gabrilowitsch's farewell New York recital is to take place next Saturday afternoon in Carnegie Hall, with the following program:

Sonata in E Flat Major, Opus 31, Beethoven; Sonata in B Flat Minor, Opus 35, Chopin; Moment Musical in A Flat Major, Schubert; Menuet in B Minor, Schubert; Ballade in Variation Form in C Minor, Grieg; "Nenien," from "Character Sketches," Josef Hofmann; Etude de Concert in A Flat Major, Schloesser; Melodie, Opus 8 (by request), Gabrilowitsch; Caprice-Burlesque, Opus 3, Gabrilowitsch.

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Teaching the Young Mind to Grasp the Essentials of Musical Understanding

Josephine A. Jones, of Boston, Devotes Her Career to Instructing Youngsters and Advancing Her Ideas Among Pedagogues Throughout the Country—How She Was Attracted to This Work

Boston, April 20.—In this age of the musical prodigy, when much attention is given to the instruction of children in very early youth, the work of laying a foundation for a musical education has been a subject of absorbing interest to many musicians, and this department of musical education has been entered into by teachers during the past few years. It was only a few years ago that many people considered it was impossible to teach harmony and of little use to teach the piano to children under fifteen years of age.

Among the American teachers who have devoted particular attention to the teaching of small children, one who has met with most marked success is Josephine A. Jones, principal of the Child Garden Music School, of this city. Simultaneous with her investigations into the field of music instruction for children, Miss Jones developed a normal course which she has taught successfully to teachers, and there are now representatives of her school who are teaching children in every State in the Union.

Miss Jones was asked the other day by the MUSICAL AMERICA representative how it came about that she entered this particular field of teaching.

"Ever since I can remember," she replied, "I have taken a great interest in children; I like them, and I have always liked to have them about me. Soon after I began to teach the piano I began to experiment in the teaching of very young children, and every Spring took a class of the youngest pupils I could get. In time I gradually evolved a course which I have added to and amplified from time to time, and which has unquestionably been productive of excellent results. As I progressed in the teaching of children I compiled a normal course, and about fifteen years ago had my first regular normal class. I had then formulated a logical and comprehensive course which did not contain a series of detached ideas, but presented thoughts and subjects in logical sequence."

"At how early an age is it possible to make a satisfactory start with children?" I asked.

"The ideal age is anywhere between four and five years," replied Miss Jones. "We find that we can do anything with a child at that age, no matter under what conditions he comes to us. He may have no natural ear for music whatever and still we are able to teach him harmony, teach him to play the piano and train his ear at the same time. The course takes the children through the fifth grade."

"There is to me nothing more interesting than to watch the development of the child mind and to see how easily and quickly it grasps the fundamentals and the more advanced work in music."

During the past ten years Miss Jones has taught fifteen hundred children. Each year she now helps her teachers by personal supervision of their classes, which contain between three hundred and four hundred children living in Boston and suburban cities.

One evening last week MUSICAL AMERICA's representative attended a recital given by pupils of Mrs. Ethel Barker Myrick, of Melrose Highlands, a suburb of Boston. Mrs. Myrick was a pupil of Miss Jones's normal class several years ago, and has

been one of her most successful teachers. Not only did the children play with good technic, but with a surprising understanding of the character of the compositions brought forth. The class work in modulation and as a demonstration of ear training was positively astounding.

The complete normal course at Miss Jones's school occupies two years. A few years ago Miss Jones instituted a correspondence department, and her teachers have been very successful in studying her course by mail. Usually these teachers have visited Boston in order to complete the course, and the reports from various parts



JOSEPHINE A. JONES
Principal of the Child Garden School of Boston

of the country show that they are having success with the system equal to that which attends the efforts of teachers more closely in touch with Miss Jones at all times.

Four months of last year were spent by Miss Jones in European travel, and during her tour she investigated to a considerable extent the question of child instruction abroad. Pupils in the Boston department of Miss Jones's school will give a recital early in June. D. L. L.

The Jew in Music

To mention the names of Joseffy, Vladimir de Pachmann, Josef Hofmann, Moriz Rosenthal, Godowsky, Gabrilowitsch, Bauer, Bloomfield-Zeissler, Mark Hambourg, Philip and Xaver Scharwenka, Germaine Schnitzer, Augusta Cottlow, Alfred Grünfeld, among pianists; David Popper, Louis Blumenberg, and Hans Kronold, among cellists, and Fritz Kreisler, Leopold Auer, Arthur Hartmann, Petschnikoff, Lichtenberg, Hubermann, Boris Hambourg, Willy Hess, Mischa Elman, Zimbalist, Brodsky, Arnold Rosé, and Flesch, among violinists, will be to give names foremost in the list of great modern soloists. Among the best of musical leaders are Gericke, Mahler, Damrosch, Carl Wolfsohn, Alfred Hertz, Henschel, Aaronson, Rosewald, and Wetzler, while among singers stand the great Pauline Lucca, Brahms, and Pasta of other generations, and

M. H. HANSON

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Lilli Lehmann, Lina Abarbanel, Rosa Olitzka, Josephine Jacoby, and Bella Alten of our own time. Even our "Queen of Song," Melba, is known to be of Jewish descent.

In continuing the list of Jews great in music, a word of praise is due those impresarios who, musicians themselves, have contributed largely to cultivating the taste of the public. In speaking of Strakosch, Daniel Mayer, Henry Wolfsohn, Maurice Grau, Hammerstein, Wolf, and Conried, we must acknowledge that they also are makers of musical history.—N. M. H. A. Review.

Makes Début at Charity Concert

In aid of the Bloomingdale Day Nursery a concert was given in the Astor Gallery of the Waldorf-Astoria Hotel on Thursday afternoon of last week. Mrs. Van Rensselaer Schuyler, a mezzo-soprano, made her début on the concert stage, and displayed a well-schooled voice which will probably be heard to better advantage when she is less nervous. She received much applause and many bouquets for her renderings, which included songs and arias by Saint-Saëns, Gounod, Strauss, Schubert and Mrs. H. H. A. Beach.

Other artists included the McIntyre Trio, composed of Joseph McIntyre, pianist; Vladimir Dubinsky, cellist, and Hans Letz, violinist. They were heard in a Saint-Saëns trio and serenade, and played effectively.

Two Orchestras for National Capital?

WASHINGTON, D. C., April 24.—The latest musical movement in Washington is the reorganization of the old Washington Symphony Orchestra by Herman Rakeman. This took place on April 16, when about fifty of the old members were present. Mr. Rakeman, who is to conduct the orchestra, has held a similar position in other local organizations. It was decided to adopt a co-operative plan for remuneration, by which all members shall share equally in the proceeds. It was only a month ago that Heinrich Hammer started a similar movement for a Washington symphony. W. H.

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JULIAN WALKER'S TESTIMONIAL

Many Musicians and Numerous Friends Assemble to Aid the Former Concert Baritone

Carnegie Hall contained one of its largest and most enthusiastic audiences on Thursday night, April 22, when Julian Walker, baritone, who has been unable to sing for the past two years because of an injury received while appearing in Washington, was given a benefit concert. The concert was more than a benefit—it was a testimonial to the popularity of Mr. Walker, who, before his injury, was considered one of the best baritones on the American concert stage. The concert was a success in every way, and the receipts will total almost \$3,000.

Those who testified to their friendship for Mr. Walker were David Bispham, the baritone; Arthur Hartmann, violinist; Alfred Calzin, pianist; Paris Chambers, trumpeter; Gertrude Stein-Bailey, contralto; the Musical Art Society, Dr. Frank Damrosch, director; the New York Festival Chorus, Tali Esen Morgan, director; a chorus of sixty well-known professional singers, an organist and six accompanists.

A concert with such a worthy object is not a subject for criticism, and it will suffice to say that every program number was listened to with interest and applauded generously. The usual benefit program is a dreary waste of hackneyed numbers, but the offerings on this occasion partook of the festival style and held the audience to the very end. Of the various solos, David Bispham's characteristic singing of the Damrosch setting of the gressome "Danny Deever"; Mrs. Bailey's rendition of Bemberg's "La Mort de Jeanne d'Arc"; Arthur Hartmann's playing of the Vieuxtemps Fourth Concerto, and Paris Chambers's two numbers should be mentioned.

Of the ensemble offerings the Brahms "Love Songs" waltzes, as sung by the Musical Art Society, were the most serious musically and were exceedingly well given. Of a more popular character were the numbers of the New York Festival Chorus, Fanning's "Song of the Vikings" and the "Hallelujah" chorus from the "Messiah." The most unique feature of the evening was the singing of the sextet from "Lucia," by a chorus of sixty soloists and the festival chorus. The fullness of tone and the general effect were most satisfying in this selection.

During the intermission a letter from Mr. Walker, in which he thanked the audience for their support, was read. At this time an opportunity was also given the audience to hear Wilfrid Morisan, a boy

soprano, who had "just blown in from Canada," as Mr. Morgan announced. He sang Denza's "May Morning" so well that he was recalled many times, and only the length of the program prevented an encore. The credit for the entire concert should



JULIAN WALKER
Former Concert Singer Who Will Open Vocal Studios Soon

be given Tali Esen Morgan, the director of the Ocean Grove Summer Festivals, who worked unceasingly for the success of the benefit. Associated with him were numerous musicians who gave evidence of an excellent spirit in so generously helping a brother artist.

It was also announced that Mr. Walker would probably be unable to resume his concert career, and that he will shortly open studios and accept pupils.

Paterson Orpheus Club Concert

PATERSON, N. J., April 26.—The third private concert of the Orpheus Club occurred on Tuesday evening, April 20, at the Paterson Opera House, C. Mortimer Wiske conducting. The club was assisted

by Caroline Hudson, soprano; Pearl Benedict, contralto; John Young, tenor; Frank Croxton, bass; Charles Gilbert Spross, pianist; William H. Hammond and William L. R. Wurts, club accompanist and organist respectively, and the Passaic Glee Club.

Aside from the various choral numbers, which were exceedingly well sung by the male chorus under the able direction of Mr. Wiske, the principal feature of the evening was the performance of Liza Lehman's "In a Persian Garden," by the four soloists, who acquitted themselves of their task in a pleasing and interesting manner. The quartet, which has sung this work many times, presented a perfect blending of the several voices, though maintaining the individuality of the solo parts.

Peabody Pianists to Perform

BALTIMORE, April 19.—Among the outside engagements scheduled for May and June by professors of the Peabody Conservatory and teachers in the Preparatory Department are the following:

In May, Clara Ascherfeld, pianist, in Charlestown, W. Va.; Paul Wells, pianist, with Chicago Symphony Orchestra at Missouri Musical Festival, Joplin, Mo.; Elizabeth Coulson, pianist, in musicale at Woman's Library Club; Virginia C. Blackhead, pianist, at Bard Avon School, in "Midsummer Night's Dream" music; Barrington Branch, pianist, recital for Evening Musical Club. In June, J. C. Van Hulsteyn, violinist, concert in Hilvesum, Holland, and probably with the Philharmonic Orchestra in Berlin; Louis Bachner, pianist, recital at Bechstein Hall, London, England. W. J. R.

Deis-Sinsheimer Sonata Recital

Carl Deis and Bernard Sinsheimer gave the third of their Beethoven Sonata recitals, assisted by Milton Bernard, at the residence of Mrs. Bernard Levy, No. 1734 Broadway, on Sunday evening, April 18. There was a large attendance of pupils and friends of the baritone and teacher, Milton Bernard, who was heartily applauded for his solos, and compelled to respond with an encore. The program contained the Beethoven Sonatas op. 12, No. 3, and op. 30, No. 8, "In Questa Tomba," Beethoven, and "Der Wanderer," Schubert.

To Sing Saint-Saëns's "The Deluge"

The Oratorio Society of Newark, N. J., under the direction of Louis Arthur Russell, of Carnegie Hall, New York, will present Saint-Saëns's "The Deluge" at the principal number of the program for its thirtieth annual Spring Festival Concert, Wednesday evening, May 5. Under Mr. Russell's direction, last Sunday, the Peddie Memorial Choir sang Mendelssohn's Symphony Cantata, "The Hymn of Praise." Two well-known artist-students of Mr. Russell, Mrs. Clifford Marshall and Miss Alice Anthony, were the soloists at the latter affair.

Toledo Orchestra Plans Concerts

TOLEDO, April 26.—The Toledo Symphony Orchestra, Arthur W. Korthauer, director; Jean A. Parre, concertmaster, will give two series of Sunday evening concerts next season. The present series of five concerts has been so successful that the management believe that double the present number will be supported in the future.

In accordance with the custom that has been in vogue at St. Luke's Protestant Episcopal Church, Baltimore, Md., for twenty-five years, the choir rendered Stainer's "Crucifixion" recently, under the direction of Charles Cawthorne Carter, organist and choirmaster. The Vorspiel from Wagner's "Parsifal" and the Chopin Funeral March were used to open and close the service.

KANSAS CITY PIANIST IN CHOPIN RECITAL

Gertrude Concannon, After Study Abroad, Displays Breadth of Style in Interesting Program

KANSAS CITY, Mo., April 24.—An enjoyable afternoon of music was given on April 15 by Gertrude Concannon, pianist, assisted by Mary Xanford Ford, lecturer; Jessie Palmer, contralto, and Bruno Dieckmann, violinist. Mrs. Ford gave a short and interesting talk on Chopin and his music. Miss Concannon, who has recently returned from her third trip abroad, showed wonderful improvement in her work. She plays with confidence and a fine breath of style.

The "Fête of Nations," a musical pot-pourri, under the direction of Helen Napier Magill, with one hundred and forty in the cast, was one of the features of the week. The soloists were Maude Russell Waller, Pearl Warner, Carrie Mitchell, Elizabeth Simpson, David de Haven, Lawrence Smith and Elliott Rowland. Besse Cummins was the accompanist.

At the executive mansion of Governor Hadley in Jefferson City, a musicale was given on Wednesday by two prominent musicians, Harriet Robinson, pianist, a pupil of Miss Lichtenwalter at the conservatory, and Joseph Farrell, baritone.

The Kansas City Musical Club gave a program of spring music at their meeting on Monday afternoon. Among those who participated were: Mrs. Elliott Smith and Mrs. Thomas Moffett, pianists; Mrs. Joseph Chick, Jr., violinist, and Mildred Langworthy, Alice Bradley and Jessie Palmer, singers. M. R. W.

The Master School Musicales

The Master School of Music held a reception and musicale at the Pouch Gallery in Brooklyn on April 16. The program was largely made up of songs, duets and choruses from the works of writers in the lyric or coloratura styles, sung by students at the school assisted by their instructors. Those participating were the Misses Worth, Libbey, Balch, Goldsberry, Roemer, Sheridan, Pauli, Kenney, Mabel Dunning, Pauline Hathaway, Limell and Mrs. Love and Mr. Spooner. Aurelia Jaeger, Pedro G. Guetary, Eugen Haile and Miss Osborn represented the faculty.

"Aida" Sung in Meriden, Conn.

MERIDEN, CONN., April 26.—Verdi's "Aida" was presented here in concert form on April 21 by the Meriden Choral Society, G. Frank Goodale, director; an orchestra from New York, of which Henry P. Schmitt was concert-master, and the following soloists: Harriet Woods Bawden, soprano; Elfreda True James, contralto; Berrick von Norden, tenor; Dr. Victor Baillard, baritone, and Herbert Waterous, bass, of the Metropolitan Opera Company.

The concert was successful artistically and financially and was attended by music lovers from all parts of the State.

Canadian Boy Soprano Engaged

Wilfrid Morisan, a boy soprano from Toronto, Canada, who made a most successful appearance at the Julian Walker testimonial concert in Carnegie Hall on April 22, has been engaged for one of the great Ocean Grove Festival Concerts by Tali Esen Morgan, musical director.

Alfred Bruneau, whose "L'Attaque du Moulin" is to be given at the Metropolitan next year, has been conducting the Concerts Historiques given in Nantes, France, this season.

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E. M. BOWMAN'S CHOIR IN THIRD FESTIVAL

Unique Choral Organization Presents Excellent Program in Annual Appearance

The choir of Calvary Baptist Church, of which Edward Morris Bowman is director, gave its third annual festival concert in the church on Thursday evening, April 22. The assistants were Josef Lhévinne, pianist, and the solo quartet of the church, Myrta French-Kürsteiner, soprano; Bessie Bowman-Estey, contralto; E. Theodore Martin, tenor, and C. Judson Bushnell, bass.

While the appearance of Josef Lhévinne was a notable musical event, the interest of the large audience, which was composed mostly of members of the church, centered in the performance of the choir, which, it must be admitted, is one of the best in the city. Though no large work was given, the several choral numbers were of sufficient importance to demand excellent singing on the part of the organization. The voices were especially fresh in quality and the interpretations were marked by vigor and positiveness of attack, a fact all the more remarkable in that Mr. Bowman directed from the piano. The various selections were Elgar's "It Comes from the Misty Ages," Zöllner's "The Alphabet," Matthew's "Sweet and Low" and Stewart-Knyvett's "The Bells of St. Michael's Tower."

The solo quartet displayed the results of their constant ensemble singing by the smoothness of the quartet numbers, which won encores. Each singer also appeared in solos, the applause for which demonstrated the favor in which they are held by their constituents.

Mr. Lhévinne made his farewell appearance for the present season, playing a group of more or less unfamiliar Chopin compositions, all of which were well received, especially the octave study, which was played with smoothness and ease and at a tremendous speed, and which aroused great applause. The Schulz-Evler paraphrase of the "Blue Danube Waltz" was brilliantly performed, and brought the inevitable encore.

Of Mr. Bowman's work, both as choir director and organist, little need be said, for this musician has worked so long in both Brooklyn and New York that his name stands as a guarantee of thorough and musicianly accomplishments. Mr. Bowman has, by his ability as a musician and his talent as an organizer, succeeded in building up a choral organization that is unique in many ways, not the least unique feature being its excellent singing, a rare enough thing in church choirs.

Mrs. Goodbar Sings in Boston

Boston, April 26.—Mrs. Lafayette Goodbar, soprano, with Mary B. Sawyer, accompanist, assisted Miss Goodspeed, reader, at a recital at the Hotel Vendome last Tuesday afternoon. There was a large audience, and Mrs. Goodbar added much to the pleasure of the afternoon. Her songs included

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An ultra-fashionable audience crowded the Myrtle Room of the Waldorf-Astoria on the evening of April 22, the occasion being the annual recital of the vocal pupils of Mme. Clara de Rigaud, all of whom acquitted themselves with great credit to their eminent teacher. There were many encores and an abundance of flowers, and the audience expressed its enjoyment of the various numbers in no uncertain terms.

The singing of Mabel Leggett and Mrs. Arnold Volpe, wife of the director of the Volpe Orchestra, who rendered a composition written by her husband, should be especially mentioned, though excellent work

was done by the others who participated, who were: Marion Winant, Beula Owen, Julia Calahan, Teresa Helman, Sadie Elias and Clementine Tetedoux.

Mme. de Rigaud's pupils were assisted by W. H. van Maasdyk, violinist; Ella Danaker, a youthful danseuse who is a pupil of George W. Wallace, and Max Liebling, accompanist. The program was as follows:

Violin Solo, "Romance," J. S. Svendsen, W. H. van Maasdyk; Song for Four Voices, F. Mendelssohn, Marion Winant, Beula Owen, Julia Calahan and Teresa Helman; Soli, (a) "Spring," A. Hyde, (b) "Marinella," A. Randegger, Mabel Leggett; Duett, "Crucifix," E. Faure, Mrs. A. Volpe and Sadie Elias; Aria from "Mignon," A. Thomas, Marion Winant; Aria of the Page from

"Les Hucenots," G. Meyerbeer, Beula Owen; Danza, "Seguedilla," España, Ella Danaker, pupil of George W. Wallace; Aria from "Samson et Dalila," Saint-Saëns, Sadie Elias; Song, "Under Blossoming Branches," Arnold Volpe, Mrs. Arnold Volpe (violin obligato, W. H. van Maasdyk); Aria of "Micaela" from "Carmen," A. Bizet, Miss Clementine Tetedoux; Violin Solo, Preislied from "Die Meistersinger," R. Wagner, W. H. van Maasdyk; Duett from "Giacinta," Ponchielli, Miss Clementine Tetedoux and Miss Sadie Elias.

During the evening telegrams of congratulation were received from Mme. Nordica, William R. Chapman, Germaine Schmitzer, Mme. Jeanne Jomelli and Mme. Frieda Langendorff, all of whom were on tour with the Dresden Philharmonic Orchestra.

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BOSTON PIANIST WINS DISTINCTION

Edith Thompson Has Had Many Notable Engagements This Season

Boston, April 27.—Edith Thompson, the Boston pianist, who has played this season with such marked success with the Kneisel Quartet and other organizations, and whose services have been more in demand than ever before for private musicales, was one of the artists who took part in the closing meeting of the season of the Musical Art Club yesterday at Jordan Hall. Miss Thompson played two groups of solos, including Rameau-MacDowell's "Sarabande," two Etudes of Chopin and Rubinstein's Waltz Caprice. Miss Thompson's playing aroused enthusiasm, which demonstrated that she is a warm favorite with the discriminating audiences attending the meetings of the Art Club.

Miss Thompson has had a busy season, and already has many engagements booked for next year. She played with distinction with the Kneisels in Brooklyn, Philadelphia and Newark this season, also at a concert in New York recently with Janet Spencer and at one of the Klein Sunday concerts in New York. She has played many times in New England cities this season, and, as mentioned above, has been particularly successful in her playing at private musicales in Boston and New York. In past seasons Miss Thompson has played with her accustomed success with the Boston Symphony Orchestra, the Kaltenborn Orchestra, the Kaltenborn Quartet, Adamowski Trio and Hoffman Quartet.

Miss Thompson has invariably received



EDITH THOMPSON

Boston Pianist, Who Has Played in the Principal Eastern Cities This Season

most complimentary notices in the daily papers on her performances. The following, taken from the review in the Boston Transcript of her first public appearance in this city, gives a fair idea of the way in which she has been received by the critics: "Any one who can play Chopin's C Sharp Minor Scherzo as she did last evening, with such perfect clearness of phrasing, so understandingly and rhythmically, is already an artist." D. L. L.

MUSIC IN DRESDEN

Draeseke's "Christus" Given—American Singers for European Opera

DRESDEN, SAXONY, April 14.—Natalie Haensch's pupils' concert calls for favorable comment. The celebrated pedagog's successes, the method of her voice training, are widely known. The most advanced of the scholars were Meta König and Dora Erl. The concert was attended by a distinguished audience, consisting of prominent members of the society and the artistic world.

Felix Draeseke's "Christus," a "mystic in three oratorios," was produced at Chemnitz, March 10. According to criticisms, it is a monumental work of lasting worth, full of religious feeling and revealing excellent workmanship.

A talented young American, Beatrice Gjertsen, of Minneapolis, who studied in Dresden with Mme. Julia Hansen, has been engaged for five years by the Royal Opera management of Weimar. She made her debut as Elisabeth in "Tannhäuser" with splendid success. Another American singer, Mrs. MacGrew, of the Haensch school, appeared with success as Chrysothemis in "Elektra" at Breslau.

Alvin Kranich's orchestral suite, "Americana," was given a hearing at Bückeburg under Richard Sahla's direction. A. I.

Church Choir Gives Opera

The choir of the old Roman Catholic Cathedral, Mulberry street, New York, performed the "Chimes of Normandy," under the direction of Alfred J. Haywood, director of the choir, as part of an entertainment to help the St. Patrick's Society of the church, on Friday evening of last week.

Commits Suicide After Serenade

PARIS, FRANCE, April 24.—Georges Renaud, better known by the name of St. Vincent, has just committed suicide by hanging himself in his rooms. His last act was to take a guitar and traverse the streets serenading.

BALTIMORE SOCIETIES TO TRY FOR PRIZE

City's Musical Clubs, Among Previous Winners, to Compete for the Kaiser Statue

BALTIMORE, April 26.—The Arion singing Society and the Musical Art Club have joined forces in the hope of winning the prize statue presented by the Emperor of Germany for the singing society that wins highest commendation in two out of three competitions, and rehearsals are being held for the saengerfest in New York, June 20 to 24. David S. Melamet is director of both societies, and it was under his direction that the Wagner bust was brought to Baltimore several years ago. He was also director of the Musical Art Club when it won in Brooklyn nine years ago.

The New York Symphony Orchestra, Walter Damrosch, conductor, gave a well-attended concert of Wagner compositions at the Lyric last Monday, with orchestral arrangements by Mr. Damrosch from "Siegfried," "Rheingold," "Lohengrin," "Walküre," "Meistersinger," "Parsifal" and "Tannhäuser." The soloists were Corinne-Rider-Kelsey, Nevada Van der Veer, Reed Miller, Gustaf Hölmquist and Alexander Saslavsky, who played the "Good Friday Spell" from "Parsifal," arranged for violin solo.

The Peabody Conservatory of Music will give five exhibition concerts on Friday evenings in April and May in the concert hall. The dates are April 23, 30, May 7, 14 and 21. The programs are to be presented by the most advanced students of the conservatory, and the Students' Orchestra will participate in two or three of the concerts. On the closing evening, May 21, the diplomas and teachers' certificates will be conferred. Four final concerts will be given by students of the Preparatory Department in the East Hall, May 17, 18, 19 and 20. W. J. R.

Organ Recitals in City College

The great hall of the City College of New York was the scene of Samuel A. Baldwin's free organ recital last Sunday and Wednesday afternoons. Sunday's program included Bach's Dorian Toccata, Beethoven's Allegretto from the Seventh Symphony, Arthur Foote's Suite in D, Nocturne from Mendelssohn's "Midsummer Night's Dream," Andantino in D Flat by Lemare and the overture to "Sakuntala," by Goldmark.

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Next Season**

One of the interesting announcements in the world of piano music for the season of 1909-10 is that of the tour of William A. Becker, who enjoys the distinction of being "an American pianist, educated in America and hailed in Europe as a great virtuoso."

Mr. Becker hails from Cleveland, O., and is thirty-six years old. When a little boy he disclosed unmistakable talents and showed a predilection for the piano. It was fortunate that he fell into the hands of a most painstaking and capable preceptor, who laid for him a solid foundation, upon which subsequently was reared an educational superstructure. While young Becker was studying music and practicing his piano exercises diligently, he was pursuing with industry and enthusiasm a course in one of the best schools in his native city.

Having been thoroughly grounded in the rudiments of music and having acquired an exceptionally good technic for one of his years, young Becker left Cleveland in 1892 and came to New York. He brought letters to Dr. William Mason, who heard him play and at once consented to give him a course of instruction. This distinguished pedagog wrote of him while he was yet a boy: "William A. Becker already has an advanced degree of artistic skill as a performer on the piano. He will take his place among the foremost pianists of his time." This glowing prophecy already has been fulfilled.

After leaving Dr. Mason young Becker continued to study incessantly, playing in public when occasion offered and never failing to win the sincere plaudits of audiences and critics. His industry was unflagging and his endurance knew no limits. The artistic development of Becker has been consistent and uninterrupted, and his musical culture is rounded and complete.

In 1903 Becker sailed for Germany for his first concert tour abroad. Three more followed in succession, and all of them resulted in great praise on the part of critics and public alike, and in a success not equaled by any American pianist who invaded the musical strongholds of European capitals without European training. In fact, he has been the first American trained pianist to be ranked with the greatest European pianists.

A monument to the late Edouard Lassen was unveiled in Weimar a few days ago. Karl Scheidemann, of the Dresden Court Opera, delivered the memorial address.

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Los Angeles Chorus Closes Its Successful Season



THE ORPHEUS CLUB, OF LOS ANGELES

LOS ANGELES, April 24.—The Orpheus Club, of Los Angeles, which is just concluding its season, has done remarkable work this Winter, and has attracted much attention, not only from residents who are interested in the club as a local organization, but as well from many musical visitors from the East, who have expressed frank admiration of the organization's splendid concerted efforts.

The Orpheus Club seems destined to prove a second Ellis Club. This organization, by the way, is Los Angeles's most

famous singing society, and is the best of its kind in the West. The Orpheus Club is the direct outcome of the Ellis Club's fine work, for in the Winter of 1906 a number of young men who could not get into the Ellis organization on account of full ranks and no vacancies, held a meeting and decided to institute at once another singing society of male voices.

The principal mover of the scheme was Joseph P. Dupuy, who is a well-known tenor and teacher. The club came into being on February 1, 1906, and the first concert was given June 22 of the same

year. Mr. Dupuy was—and remains—the musical director.

Since that time the club has rehearsed much, has been extremely careful regarding admittance to its ranks, and has attained a tonal unity and interpretative fluency which are quite remarkable. They have also come prominently to the fore with the rendition of several very difficult works, and have done superb singing a cappella. The present officers are L. J. Selby, president; Elmer F. Marsh, secretary; C. W. Hatch, treasurer; O. F. Tallman, vice-president, and C. H. Charlton, librarian. J. J.

Peabody Teachers to Tour

BALTIMORE, April 26.—The Peabody Conservatory of Music will make an important feature in the coming season of its recitals outside of Baltimore. Owing to the encouragement and appreciation accorded this work in former years, the Conservatory has decided to resume the concert tours, but on a much more extensive scale than formerly.

Frederick R. Huber, who has been connected with the conservatory for several years, will act as manager of the enterprise and will conduct a concert bureau. Mr. Huber has just made a preliminary trip to a number of leading Western cities to arrange for recitals to be given next autumn and winter.

The list of available artists for these concerts will include members of the conservatory staff, who will give individual piano, violin, cello or song recitals, as well as chamber music concerts and lecture recitals, besides filling engagements, as solo-

ists, with orchestras, choruses and other organizations. W. J. R.

Opera Singer Almost Starves

PROVIDENCE, R. I., April 24.—Mrs. Blanche O'Neill, at one time a well-known member of the Grau Opera Company, was found in a hut on the outskirts of Attleboro, Mass., where she had lived in extreme poverty for several years, starving to death. She was brought to this city and is now in St. Joseph's Hospital.

Dink Gilly, the Paris Opéra baritone who has been engaged for the Metropolitan, has distinguished himself as *Scarpia*, *Mercurio* and *Colline* at the Monte Carlo Opera this season.

Norma Sauter in Concert

Norma Sauter, violinist, was a generous contributor to an enjoyable concert at the Zion German Lutheran Church, Brooklyn, given on Thursday evening of last week under the direction of Carl Fiqué. The former's selections which were heartily received were Gounod's "Meditation" and Musin's "Mazurka," performed with taste and expression. The other performers were Anna Schorling, soprano; August Soennichsen, bass; Anna Treckmann, alto; Katherine Noack-Fiqué, Carl Fiqué and the Zion Church Choir.

Emmanuel Geibel's "Rheinsage" has been chosen as the prize song for the big Sängerfest to be held in Frankfurt-on-Main next month.



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MME. NORDICA TO WED MILLIONAIRE

Famous Prima Donna Announces
Her Engagement to
G. W. Young

Returning to New York following her concert tour through parts of Canada, Lillian Nordica announced her engagement to George W. Young, a well-known millionaire and member of many of New York's exclusive clubs. No date for the wedding has as yet been set, but it is likely that it will take place next month, before Nordica departs for Europe to pass the Summer.



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MME. NORDICA

The groom-elect was formerly president of the United States Mortgage and Trust Company, in which he is still interested, besides holding a high position in the Windsor Trust Company, directorships in numerous other concerns, and is the head of a banking firm under his name.

This will be Mr. Young's second marriage, his first wife having secured a divorce from him in 1908, claiming that he had lost interest in her after acquiring wealth in Wall Street. Two children, a boy and a girl, were given to the complainant Mrs. Young.

Mme. Nordica has been twice married. Frederick A. Gower, an American electrician, was her first husband. Four years after their marriage in 1883 he was lost in the English Channel. In 1896 she again essayed matrimony, becoming the wife of Zoltan F. Doehme, a Hungarian tenor. Their happiness, however, was short lived, the husband being charged with unfaithfulness, with divorce proceedings ensuing. An interlocutory decree was granted in 1904. But a few months later Doehme attacked this decree, alleging that it was obtained

by collusion and fraud. This not being sustained, however, Mme. Doehme was given a final decree and returned to her old name of Nordica.

Mme. Nordica will have the honor of opening the new Boston Opera House on November 8 next, when she will sing the title rôle in "La Gioconda." It is understood that marriage will not interfere with her profession.

"CHILDREN'S CRUSADE" GIVEN

Pierré's Work Successfully Performed
in Montreal

MONTREAL, April 21.—"L'Association Chorale de St. Louis de France," under the distinguished patronage of the Governor-General of Canada, Lord Grey, and his Lordship Paul Bruchési, Archbishop of Montreal, sang Pierré's "The Children's Crusade" on April 13 at the Arena before an audience that numbered over three thousand persons. Some three hundred singers took part in the performance together with some forty musicians in the orchestra. Alexander M. Clerk is the conductor of this organization, and the president is Frederick C. Larivière, to whose efforts the financial success is due.

Considering the difficulty of Pierré's work, and the limitations arising from the lack of an adequate orchestra in this city, the production was excellent. The choir had been so thoroughly drilled that its part was given in a most satisfactory manner. The attacks were firm, the volume of tone fine, the only real lack being in the fineness of the nuances, but the general ensemble was commendable.

Much praise is due to Mrs. de Martigny and Germaine Manny, who sang the rôles of *Allys* and *Alain* respectively with commendable assurance, surmounting the difficulties of their parts with the greatest ease. Mrs. Savignac rendered the solos of the *Mother* in a charming manner. Paul Du-fault suffered from a bad cold, but did excellently under the circumstances, and Paul Ouimet was happy in his rendering of the Legend of the Stars. Professor Clerk is to be congratulated on the successful result of this undertaking. C. O. L.

The works to be given at the Handel-Mendelssohn Festival at Crystal Palace, London, in June, include "Elijah," "The Messiah," "Israel in Egypt" and the Symphony Cantata.

Success Made Possible for Artists By Wealthy Friends in the Laity

Mary Garden and Geraldine Farrar Not the Only Singers Who Have
Had the Financial Assistance of Millionaires—How W. K.
Vanderbilt Insured Edyth Walker's Future—
Caruso Was a Good Investment

The publicity which has recently been given the cases of Mary Garden and Geraldine Farrar in the matter of their reimbursing benefactors who have advanced money for their musical education has focused light upon what is a frequent occurrence in the musical world. There has seemingly been a ready inclination to supply the "sinews of war" to the promising young musician or singer, who without this underground railway to success would probably have stranded on the sands of insolvency.

Americans have been particularly fortunate in finding people who are as prodigal with their funds as with their interest. Emma Eames was financed by a wealthy Bostonian, whom she not only repaid in money, but by demonstrating his good judgment.

Edyth Walker, lacking \$1,000, wrote to W. K. Vanderbilt that she would have to return home without artistic finish if the same was not forthcoming. It was sent without further question. On the strength of Jean de Reszke's opinion that she would some day be a great singer, friends of Bessie Abbott, following her retiring from the music hall stage, lent the means to defray expenses of training in New York and Paris.

Through the kindness of a wealthy New Yorker, who is supposed to have millions, but who gives so liberally to music that last Winter he complained that he could not afford to have his drawing-room furniture done over, much as it was needed, Riccardo Martin was able to secure two years of study in Europe.

Abroad the more usual method is for the pupil to promise the teacher a certain share of his earnings for a fixed number of years. Carlo Vergine, the teacher of Enrico Caruso, a poor Neapolitan laborer only a few years ago, expecting little from his pupil, made an arrangement that 25 per cent. of the tenor's earnings during five years of singing should be paid to the tutor. After two years under this arrangement the court decided that the latter had received sufficient emolument and the fees were stopped.

The musical training of Francesco Mario Guardabassi in Paris was paid for by a wealthy young American.

The generosity of two New York women made existence easier and pleasanter for Olive Fremstad during the time she sojourned and studied in Europe.

Of all the singers none started out in life with smaller monetary equipment than Marcella Sembrich. Jean de Janowitch, an old Pole, threw out the life line of lucre to her budding genius.

The début of an American girl in a German opera house a short time ago promises to show how well invested was the money advanced by two well-known New York

women. It is said that there are few women of the metropolis who have not some musical prodigy under their wing.

As much as \$500 has been contributed by a well-to-do man to help young musicians merely on the recommendation of a person in whose judgment he has confidence. Through his liberality two other young violinists are studying in a Belgian city. While there are many such cases abroad, there are fewer millionaires, and such acts are regarded much less as a matter of course.

Not only to individuals are New Yorkers generous, and much has been contributed to the maintenance of various musical organizations. For the support of the new Philharmonic Society two contributors have promised \$10,000 for three years, and several others have pledged \$5,000 for the same length of time.

It has been reported of another man that he is prepared to make good an opera deficit even if it amounts to several hundreds of thousands of dollars, stipulating only that the opera be conducted to his taste.

JULIA O'CONNOR'S RECITAL

Young Contralto Appears in Excellent
Program at Waldorf

Julia O'Connor, contralto, assisted by Maud Morgan, harpist; Harriet Ware, composer-pianist; Hans Kronold, 'cellist, and Charles A. Baker, accompanist, gave a song recital in the Astor Gallery of the Waldorf-Astoria on Wednesday evening, April 14, under distinguished patronage. The concert was attended by a large audience, that expressed its enthusiasm by recalling the artists many times.

The program was a most interesting one and served to show the vocal resources of Miss O'Connor, who is the possessor of a rich contralto voice of sympathetic quality. Her numbers were: Gavotte ("Mignon"), Thomas; "Printemps qui commence," from Saint-Saëns's "Samson and Dalila"; Massenet's "Les Larmes," from "Werther"; "Doris," Nevin; the Bach-Gounod Ave Maria; Harriet Ware's Boat Song and "The Cross"; "Thou art so like a flower," "The Maiden and the Butterfly," Chadwick; Berceuse, Godard; Largo, Handel; and Scotch and Irish songs.

Mississippi Teachers Play

LAUREL, Miss., April 24.—A concert was given here recently at the Tallahoma Club, under the auspices of the Ladies' Musical Club, by Weonah Poindexter, pianist, and the Misses Brown and Wyndham, contralto and pianist, all of the State Industrial School and College, Columbus, Miss.

The program was well rendered and aroused much comment by its unusual excellence. The performance won many additional friends for the State College, of which Miss Poindexter is head of the Music Department.

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ECHOES OF MUSIC ABROAD

The "High Season" in London Attracts Musicians of All Sorts From Everywhere—A Deluge of Piano Recitals—Max Reger to Visit England—New Feature of Munich Festival—An Organ Playing Octogenarian, and a Woman at That!

NOW that the Continental music year is dwindling down to belated echoes of midwinter glory, the attention of the music world generally will be centered on London, where this week's opening of Covent Garden ushered in the annual "high" season, when the musical fun is fast and furious. During the next three months of grand opera, while "all the world" is in town, the city will be besieged by a formidable army of pianists, violinists, singers and whoever else may have something to say or do.

During a fortnight's hiatus the Londoners had an opportunity to rest in preparation for the new season after a Winter more animated, musically, than usual. Between Christmas and Easter they were deluged with pianists and piano recitals, and, as must follow, it is the fittest of them that have survived in the memory.

Teresa Carreño, who has long been as dear to the hearts of the English as to those of all other nations, had extraordinary success with her extended series of recitals and her appearances with the leading orchestras. Moriz Rosenthal, reappearing after nine years, received a welcome that will bring him back again long before another nine years. His new "parade piece" was his own Humoreske and Fugato on Waltz Themes of Johann Strauss. Emil Sauer repeated the programs he gave here earlier in the season, with similar results, and strengthened his hold on the public with his playing of Beethoven's "Emperor" Concerto with the Queen's Hall Orchestra. Harold Bauer, as if not sufficiently supplied already, made still further additions to his laurels. It was he who introduced Debussy's "Children's Corner" suite.

Leopold Godowsky, Frederic Lamond, Gottfried Galston, Egon Petri, Paul Goldschmidt, Richard Buhlig, all gave recitals, as did Archie Rosenthal, who champions living pianists as composers; Fanny Davies, Ethel Leginska and numberless débutantes. At her concert with the Beecham Orchestra Katherine Ruth Heymann introduced César Franck's "Les Djinns."

In different vein, Rose König, an ardent Wagnerite, with a numerous clientèle, gave a series of programs consisting exclusively of piano transcriptions of scenes from Wagner's music dramas. Leonard Borwick played Mozart's rarely heard Concerto in G Major at one of the Richter concerts; Leonid Kreutzer made a London début with Landon Ronald's New Symphony Orchestra, and, of course, Ernst Lengyel von Bagota, the Hungarian *Wunderkind*, who balks at nothing—not even Beethoven's "Emperor"—was again in evidence.

Olga Samaroff has made her reappearance, both in recital and with orchestra, since Easter, and this month Yolanda Mëro, the new Hungarian whom we are to hear next season, returns from the Continent for several appearances.

LONDON'S music world is considerably excited over the approaching first visit of Max Reger, who is to appear as a pianist in two chamber music concerts devoted exclusively to his works. It is only the hapless critics that do not view his coming with unmixed pleasure. "In this case a cheerful time awaits the analyst," the *Daily Telegraph* explains, "for Reger resorts to every conceivable expedient by which anything like simplicity can be avoided."

The radical German composer was asked the other day why he never keeps to any one key for more than a bar at a time. He replied: "Tonality is a sense of the tonic. Well, I always hear the tonic. If, for instance, I begin a piece in C major and then modulate at once to D flat major or any other key, I still hear the tonic of C major."

That "he determines the key almost entirely by accidentals and very rarely by means of the signature" most of us have suspected. For instance, "if he had to write in D major he might at the start give the

signature of two sharps, but he would be sure to write it out in C double sharp minor, as he has a perfect mania for accidentals." The *Telegraph* maintains that "on humanitarian grounds such a habit ought to be kept rigidly in check."

"After striking a chord on the piano, draw your fingers together and let them fall where they may"—this is the way Reger's system of modulating from one key to another was once described by one of his pupils.



HEINRICH GOTTFRIED NOREN

Through his "Kaleidoscope" variations, which have now been incorporated in the répertoires of several of the principal orchestras of this country, Heinrich Gottfried Noren has attracted the interests of serious music lovers on both sides of the Atlantic. It was this work that brought him into the limelight at a congress of the "Allgemeiner Deutscher Tonkünstler-Verein" two years ago, but he had already established his reputation in Germany by his songs and other examples of the smaller art forms. In the "Kaleidoscope" he has a fugue on a Richard Strauss theme which was the basis of a suit brought against him for plagiarism by Strauss's publishers when his work was first given to the public.

A Reger *Lieder-Abend* given by a contralto named Anna Erler-Schnaudt, with the composer as accompanist, interested Leipzig a few evenings ago. Most effective were "Allein," from op. 31; "Viola d'Amour," from op. 55; "Aeolsharpe," from op. 75, and the "Friede," "Glück," "Komm, komm, Geselle mein," "Gestern Abend in der stillen Ruh" and "Mein Schätzlein," from the "Schlichten Weisen," op. 76.

FRENCH pianists are giving prominence of late to the compositions of Chabrier at their recitals. Marie Panthès had his "Moresque" on a program that also included a "Paysage" by Chausson, a sonata by Emmanuel Moor, Albeniz's Barcarolle, and Balakireff's brilliant "Islamey," while Edmond Hertz found a desirable substitute for the traditional Liszt as a "recessional" in Chevillard's effective piano arrangement of Chabrier's "España." A Chausson "Pavane" was also on his list.

Emil Sauer, who has been kept as busy in Europe since Christmas as he was here before, took captive the fancy of his Paris audiences. At both of his recitals the Salle Erard was crowded. "One of the most per-

fect artists that have been heard since Liszt and Rubinstein," says *Le Monde Musical*.

Gottfried Galston is another favorite in the French capital. He is an annual visitor now. His two recitals in Salle Erard this Spring were followed by a pair given by his wife, Sandra Droucker.

MUNICH, with its Mozart and Wagner Festivals, is to have its Summer attractions augmented this year by an elaborate scheme of symphony concerts to be given by the Konzertverein, under the direction of Ferdinand Loewe. The cycle, which will be within the Festival time limits—that is, between July 31 and September 13—will embrace all nine of Beethoven's symphonies, the Brahms four and the most interesting of Bruckner's. The concerts will be given in the Prince Regent Theater in the afternoon of days when there is no opera performance. This extra feature will tempt the Festival visitor to tarry longer.

Day, who, according to *M. A. P.*, still displays amazing vigor and vitality. For seven and twenty years (note the local atmosphere!) she has been organist of Christ Church, in the Westminster part of the English metropolis; before taking this position she played at another church in the same borough for eighteen years.

As a child pianist she displayed her gifts before Liszt, Mendelssohn, Chopin and Queen Victoria. Mendelssohn, indeed, was so pleased with her playing of some of his compositions that he wanted to take her to Leipzig and supervise her further musical education there, but his offer was not accepted.

This organ-playing octogenarian has never married—not that that has any reference to her long career of happy activity, of course; it's merely a detail, that's all.

AS a response to the glad "welcome home" old London gave him a few weeks ago on his reappearance there after a nine years' absence, Georg Henschel bore the brunt of the program at the last of the season's Broadwood Concerts.

His program numbers, as usual, were not of the beaten-path variety. There were two songs from his own cycle, "Der Trompeter von Säkkingen," for instance—"Am wilden Klippenstrande" and "Die Sommernacht"; there were three of Carl Loewe's ballads—"Henry the Fowler," "The Ruined Mill" and "The Erl King"; there were airs from Pergolesi's "Il Maestro di Musica," Mozart's "Il Seraglio" and Beethoven's Goethe-inspired "Claudine von Villa Bella."

Then as further evidence of his all-round musicianship, this singer-composer-pianist played the accompaniment to his Ballade in F Sharp Minor, for violin, the soloist being one Maurice Sons. His next London appearance will be as accompanist only, when the German *Lieder* singer, Maria Freund, makes her English début in June.

DR. OTTO NEITZEL is a versatile musician. When he is not writing profound critiques for the *Cologne Gazette* he is giving illuminative lecture-recitals here and there, such as he gave in America three years ago, or he is indulging his bent for composition, or else he is translating into German the libretto of a new imported opera.

At a recent concert in Trier, after playing Saint-Saëns's Second Concerto for piano, he directed the performance of a new work of his for violin and orchestra, entitled "Das Leben ein Traum." It is but a few weeks since he introduced his new piano concerto in Berlin. Another timely evidence of his devotion to work is the German version of the Oxford libretto of Henry Hadley's opera, "Safié," produced in Mayence a few days ago.

FOR the *Sängerfest* that is to draw seven or eight thousand male choristers from all parts of Germany to Frankfurt-on-Main to sing for the Kaiser's trophy the middle of this month, a jury of ten prominent musicians and critics has been chosen. The Emperor has approved the appointment of Ernst von Schuch, conductor of the Dresden Court Opera; Siegfried Ochs, director of the Berlin Philharmonic Chorus; Georg Schumann, the composer, director of the Berlin Sing-Akademie; Hans Sitt, the Leipzig violinist; E. E. Taubert, the Berlin composer and critic, whose songs frequently appear on the programs of young artists eager for good press notices; Dr. Rottenberg, the Frankfurt *Kapellmeister*; also Professor Hummel, of Berlin; Dr. Beier, of Cassel; Karl Fleisch, of Frankfurt, and Professor Schwickerath, of Aix-la-Chapelle.

CENTRAL Europe is in the grip of one of its periodical epidemics of monument making. Vienna is soon to add to its municipal collection of statuary an imposing Beethoven monument in the Heiligenstädter Park. The committee interested in the erection of a similar memorial for the Waltz King has resorted to a special issue of Johann Strauss postage stamps to raise the still needed funds.

Warsaw is finding it difficult to decide among the designs submitted in competition by Polish and French sculptors for its projected Chopin monument. Altona, in a

[Continued on page 31.]

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New York, Saturday, May 1, 1909

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The Destiny of the Piano

Reading over the long list of pianists who have appeared in New York this season, and thinking of the thousands upon thousands of pianistic events which have taken place throughout the country during the season, one is not inclined to view the destiny of the piano with such pessimistic regard as did Richard Wagner. Wagner's disparagement of the piano, however, was chiefly with regard to it as a virtuoso instrument. Wagner knew that the supremacy of the virtuoso ideal meant the death of the artistic ideal. The more art tends toward the exposition of a single personality, upon a platform and in the limelight, the greater the danger to art. Human nature, subjected to this strain, tends more to care for a proper attention to personality than to art impersonally considered. Virtuosodom is, however, but a corner in the piano world after all. The enormous usefulness of the piano must assure it a more and more important place in our musical civilization, whether as a solo instrument, one for accompaniment or coaching, for ensemble playing, for use with mechanical players, for composing, or for any other possible use. If it declines in one of these capacities it is likely to rise in another.

A musical home to-day without a piano is inconceivable. The growth of the musical nature of the American people is unthinkable without it. It is not so important to be a pianist as it is to have a piano. The very slightest ability to play it means the power of making complete music, both melody and harmony, however simple. It means the power of accompanying songs and instruments, and of gaining instinctively some knowledge of harmony.

The possession of a piano to-day, without any ability to play it, means for the owner of one of the mechanical players the possibility of hearing almost anything of importance in the world's music, from ragtime (which is of importance to America) to the great symphonies. This observation is already trite, but is becoming more and more important, nevertheless. The mere fact could be stated a number of years ago. But to-day there are results to show. There are thousands of persons in

the country who, had piano players not been invented, would to-day have but a slight knowledge of the world's music—at most a few little piano pieces and songs. As it is through mechanical players they have compassed a broad-gauge musical education, and have gone far toward the attainment of highly developed musical natures.

A young person's nature can swallow infinitely more music and grow by it than his unskilled fingers can provide. Where he might be struggling along with a Clementi sonatina, his musical nature starving meanwhile, it is possible for him, with a mechanical player, to be treating himself to Beethoven symphonies and Wagner music dramas. One who avails himself of this possibility will have a developed musical nature before a mere piano pupil will have waked up to the fact that there is such a thing. And a nation of developed musical natures is going to mean infinitely more to America, musically, than a nation of people whose nature has never been expanded and matured by a familiarity with great musical works.

Thus the piano is becoming a great educational force, and is obtaining a new lease of life. It is interesting to note that the very development which discourages virtuosodom—the mechanical player—is the same which makes for the spread of musical art. Instead of a dark future and speedy destruction for the piano, it appears that it is to have a greater destiny than has yet been imagined for it.

Drama—Real and Ideal

The critic of the Boston Herald, in a recent issue of that paper, stated after the performance of Tchaikowsky's Fifth Symphony that to some this symphony had more dramatic intensity than any of the operas which had just been given in Boston. "Listening to the music and watching the action of the operas," he says, "the hearer is moved by the sight of others suffering. Listening to Tchaikowsky's symphony, each sensitive or imaginative hearer is moved by the thought aroused in his own mind." The critic, maintaining that the most important person to each one is one's self, implies that therefore such a dramatic symphony possesses greater dramatic intensity than the most intensely dramatic opera.

The question is interesting. But since the real realities are persons and not things, it cannot be said of two things that one has more than another of a quality which is in itself distinctly human. To a person of one nature one of the objects will seem to have more of the particular quality in question; to the other, the other object will appear to have the more. The writer in the Herald, despite his own apparent leaning in the matter, is compelled to say that the symphony is more dramatic to the "sensitive or imaginative hearer." Obviously, then, to the unimaginative person, who must see everything acted out before his eyes, the staged opera is the more intensely dramatic.

It is more than doubtful if the two ideas in question admit of comparison. The dramatic idea, it is true, runs through both opera and symphony. But in one it is comprehended by the combined senses of hearing and sight, and in the other by the combined senses of hearing and imagination. Now, the sight can grasp only what is before the eyes, while the imagination can see almost everything in the universe. The discrepancy is colossal, and comparison is absurd. Sight and imagination compare about as well as memory and original thought. Both are in the mind—they might seem alike to some, but are in essence absolutely different. A man who can see and remember perfectly well may be totally unable to imagine and think.

The dramatic intensity of opera depends absolutely upon the faculty of sight. Eliminate sight and we eliminate opera. The dramatic intensity of the symphony, if it is accepted dramatically at all, as in the

premise of the argument, depends absolutely upon the imagination. Eliminate imagination and we eliminate all dramatic consideration of the symphony. If, therefore, a man vehemently declares that opera is more intensely dramatic, it means nothing more than that that particular man is dependent upon the physical eye. If another declares that the symphony excels in dramatic intensity, it merely means that that particular man is essentially a man of imagination, and does not require actual scenes before his eyes.

Neither statement has the slightest weight in determining which is in truth the more intensely dramatic, opera or symphony, simply because that is a question which can never be determined. In general, the devotee of opera inclines to be what Wagner calls an "eye man," and the devotee of symphony to be what he calls an "ear man." It is all in the man. The difference between the drama of opera and the drama of symphony is the difference between real and ideal drama. They exist on different planes, and can be compared only in the sense in which a green field before the eyes may be compared to an imagined heaven.

Private Endowment of Prima Donnas

A new topic of interest and discussion has arisen through the recent announcement of the repayment by American prima donnas of large sums of money loaned to them for their musical education. The particular point of interest in the matter is the extremely large amount of the sums in question, the amount repaid in one case being \$20,000 and in the other \$34,000.

One writer upon this occasion records the passing of the old illusion of the garret and the crust, and notes that the vocal student of to-day, while learning to express emotions, must ride in victorias, dine with the wealthy and wear laces and jewels. Another commentator takes the matter more seriously, and suggests the need of a system of endowments for operatic study. Some millionaire, he thinks, should come to the rescue and institute prize funds open to competition as a substitute for the private subsidy plan.

Until such needs become general they must be satisfied through private interest. The increase in operatic activity and the national publicity attached thereto, may eventually lead to the bringing about of the needed change, if it is truly needed. Even in so mature a musical civilization as Germany the private endowment of artists is not at all uncommon. It may be that the operatic singer of unquestionable promise of success is so much a *rara avis* that the maintenance of an endowed prize fund would be too ponderous to be practicable. But there is no harm in taking thought for everything that might advance American musical progress.

New York Musical Critics

(Reginald De Koven in the N. Y. World.)

While not always pleasant, truth is mighty and will prevail, and it is generally those who have the most reason because of artistic shortcoming to dread the truth who deprecate and belittle critical opinion.

To say, as some do, that the critics are unintelligent and do not know, is simply absurd; and to hear, as I have done during the season, one director at the Metropolitan uphold as unassailable artistic ability in an artist where five critics, writing independently, have agreed that there was none, is even more so.

To answer the oft-repeated insinuation that criticism in New York is venal, one has only to ask who among the New York critics has amassed even a competence by the exercise of his laborious and none too well paid avocation. And echo will continue to answer, Who?

Looks Forward to Every Copy

BROOKLYN, N. Y., April 21, 1909.

To the Editor of MUSICAL AMERICA:
Enclosed you will find my subscription. Being one of your first subscribers, I simply look forward to every copy, and could not be without MUSICAL AMERICA. Have also recommended the paper to musical friends and pupils. With very best wishes for your continued success,
ANNA WINKOPF.

PERSONALITIES



Myrtle Elvyn

Two classmates, under the tutelage of Leopold Godowsky, have come into prominence this season in America and are scheduled to do much next season. They are Myrtle Elvyn, of Chicago, and Tina Lerner, now Mrs. Louis Bachner. Both of these artists are noted not only for their pianistic attainments, but for their personal charm and beauty. Miss Elvyn has not as yet figured in the musical activities of the East. Two weeks ago, however, MUSICAL AMERICA announced exclusively that she will next season appear in the Eastern States under the auspices of Haensel and Jones.

Foerster—In Adolph M. Foerster Pittsburg has one of the most serious of American composers. He studied the piano under Coccius and Wenzel, and, returning to America, connected himself with the Fort Wayne, Ind., Conservatory of Music. A year later he returned to Pittsburg, where he has devoted himself ever since to composition and teaching.

Sherwood—The first prominent musician to give a certain portion of his program regularly to the American composer was William H. Sherwood, the distinguished Chicago pianist and teacher. Ever since this innovation he has been an energetic promoter of the compositions of his countrymen. In addition to playing their works he has transcribed numerous of their orchestral works to the piano.

Garden—Mary Garden gives this reason for being a suffragette: "I believe in the ballot for women. Why shouldn't I? I am a professional woman making my own way, and I think if a woman earns her own living and has to meet these issues as men do, she should have every right and privilege that is given to man in the making of laws that affect the working man or working woman in any capacity."

Verne—Adela Verne, the English pianist, is an enthusiastic admirer of Chinese music, which she learned to appreciate on a recent visit to Chinatown in a Western city. She herself says: "I simply adore Chinese music, and, do you know, it is all written in the key of G. I can play Chinese music and I should love to study it."

Rosenthal—Moriz Rosenthal, the great pianist, who has just added to his laurel wreath in London, and whose tour of America is to be one of the important incidents of the next musical season, at the age of ten studied under our own Rafael Joseffy.

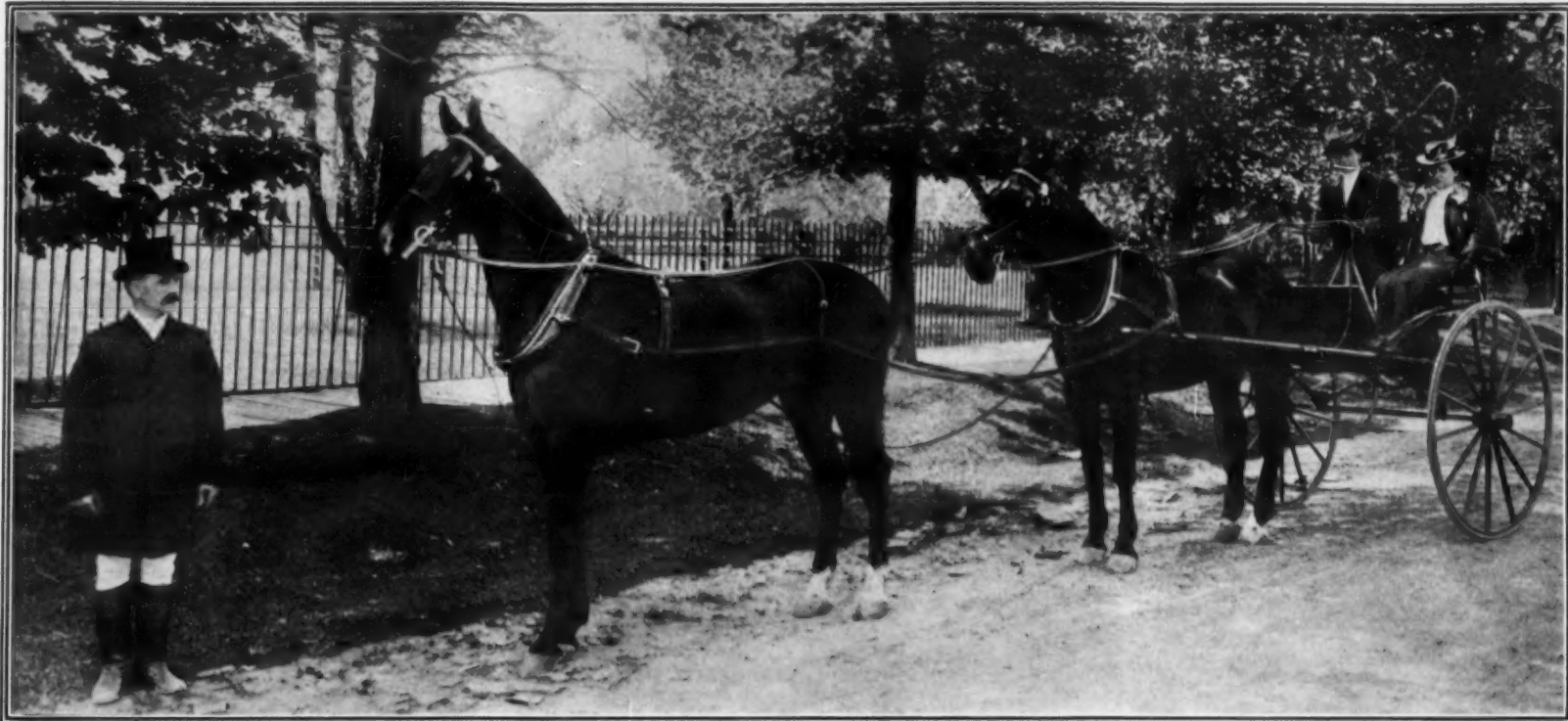
Bispham—David Bispham was once very fond of smoking cigarettes. Finding that they affected his voice, he originated a unique device to cure him of the habit. He carried in his vest pocket a lead pencil whittled to the size and form of a cigarette, which he pressed into service whenever he felt like smoking. He quickly discovered that the mere fact of toying with such an object in his fingers was half the pleasure of smoking, and in a short time he was enabled to dispense entirely with the substitute.

OUT-OF-DOOR LIFE THE FASCINATION OF GAIL GARDNER, AMERICAN SINGER

Michigan Girl Who Has Made a Name for Herself in Europe Loves Driving and Riding—She Has No Ambition for Opera—Trio Chaigneau Introduces New Reger Composition—Reger Played Dance Music a Few Years Ago "For His Stomach's Sake"—New Russian Pianist Comes to the Front in Paris

PARIS, April 9.—That which holds the attention of the public is the personal, the human quality in art. It is the artist who gives something of his vital self, an individual something which has never before been given by any other artist, who commands the world's interest. One listens for whatever he has to say, and if it is inspired by conviction and colored by personality, the natural instinct is to seek the source. "What has made this artist what he is? What have been his environments? What of his beliefs, his character, his personal life?"

It is this personal quality which makes significant the art of Miss Gail Gardner, the American *lieder* singer who has just finished a series of concerts in Paris with



Gail Gardner, the American "Lieder Singer," and Her Team, Which She Herself Trained to Tandem

that of the "far-spreading prairies." Here there was an interruption of boarding-school in New York which extended over a period of six years. During this time she was Frieda Ashforth's pupil in singing and the last two years a soloist at the Church of the Ascension. Then came Germany and Paris and success, but for eight

Miss Gardner has no ambition to sing in opera; "because her voice is too good for opera," said a New York critic after her second concert, the other evening. Her career will be made as an interpreter. Her pleasure is to unearth some of the beautiful and forgotten songs of the sixteenth, seventeenth and eighteenth centuries, and in bringing out the actually meritorious music of modern composers, especially of English and Americans. Although her German diction is practically faultless, Miss Gardner is devoted to her own language, and no word of appreciation has touched her more keenly than the comment of a distinguished French critic who said, after her singing of the Beethoven Scotch songs:

"I am surprised and interested to discover, through Miss Gardner, that English is really a most graceful and beautiful language."

* * *

There is probably no other milieu in Paris with a bigger spirit for things universal in music than that dominated by

traordinary success last Winter in the musical centers of Germany and Holland, they have given in Paris the first *audition* of the Reger Trio, which is without doubt one of the great works of the present century.

Of the playing of these artists, the breadth and intelligence of their interpretation, their almost perfect ensemble, their admirable execution there is little that is not already known to that part of the American public which is interested in music abroad.

The Reger Trio is another contribution to modern philosophy. It is not altogether a happy philosophy, for it does not attain to the high serenity and faith of which it gives occasional passing suggestions. It is ironic, caustic at times, a bit tangled and tumultuous in the last movement, but always human and always interesting. There is a largo which is full of a large pathos, and there is a scherzo which is utterly captivating and exquisite in its subtlety and humor.

Musically, the work leaves a distinct sense



Miss Gardner on a Gallop in Central Park

the Trio Chaigneau. I have heard this phrase used in reference to her by half a dozen of the best critics here, in at least three languages.

The same influences that have made Gail Gardner the woman, have made Gail Gardner the artist. Her voice in itself has been equaled and surpassed by other singers. It is this "personal quality" which makes of her a truly great artist. And this personal quality is a composite of great sincerity, sympathy, taste, great health, vitality, and naturalness. The first three attributes were for the most part probably an endowment of temperament. The last three are, without doubt, largely the result of her mode of living chosen, in her intelligence, by herself.

In the productive State of Michigan Miss Gardner was born, and until she was sixteen years old she knew no other life but

Summers Miss Gardner has returned to her Michigan prairies and lakes, where she is the owner of a delightful farm.

Her cottage is set down in a wood of pine trees with a frontage of about fifty feet on Lake Portage, a little inlet of the Michigan. Here she sails her sloop, the *Gale*, from whose tiller she herself commands, hunts for partridge, fishes for bass, and drives her pair, which she herself has trained to tandem. There are tennis and riding, too, and sleighing and skating in Winter, when she frequently returns for the holiday season with parties of good friends, and all the outdoor luxuries that contribute to strength, sanity and simplicity.

The cottage of Miss Gardner's sister, Mrs. Canfield, is within easy distance, and all the land of the country round about has been bought up by less than a dozen friends for their Summer establishments.



Suzanne, Marguerite and Theresa Chaigneau, the Accomplished French Trio of Musicians, Who Are Introducing New Compositions in Paris

the Trio Chaigneau. They have traveled and played throughout Europe and gathered the best, it would seem, that each country had to give. They are constantly *en rapport* with great masters and composers of all nations. They have done much to make Brahms more comprehensible to the French mind. They have interpreted the best of the Scandinavians, the Hungarians, and now, after having played it with ex-

of satisfaction; a solidly built structure on a solid foundation of solid materials. The themes are simple and beautiful; the developments in the first and third movements are rich and full, with never a concession to effect; the choice of tonalities is interesting and convincing.

Thanks to the pioneering of such courageous artists as the Chaigneaus, the work

[Continued on next page]

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was received by the French audience with a gratifying amount of sincere appreciation.

Reger, like Brahms, whom some musical erudites insist upon naming as his musical parent, was obliged to play dance music a few years ago, for his stomach's sake. This was about all he could look after, however, on this precarious income, and the consequence was that for clothes he had only one suit which stood between him and the well-known state of the "poor benighted Hindoo." He was frequently obliged to appear as pianist at fashionable balls, and on those unhappy occasions to rent his evening clothes. The convention in his town was to make these costumes in just two sizes, large and small, and he, being a tall but exceedingly slim young man, found himself in the awkward position of being too long for the small ones and too narrow for the large ones. Between himself and the old lady who lodged him, and who was in the habit of receiving such sordid confidences as these, the scheme was evolved of wearing the dress suit on top of his own suit, which served as padding, and although this had its disadvantages on hot Summer evenings, Reger was thus able to appear at his post, immaculate.

Sara Droucker, the Russian pianist, has just given two recitals here in Salle Erard, and she should be mentioned as perhaps the most interesting woman pianist who has appeared in Paris this season. Her especial charm is a great dignity and nobility of interpretation, combined with individual grace and distinction of taste. She played informally in the salon of the Chaigneaus last week, having for audience such distinguished musicians as Monsieur and Madame Chevallard, Monsieur and Madame Pablo Casals, Mr. and Mrs. Harold Bauer and Gottfried Galston, who has the honor to be her husband.

Madame Droucker was born in St. Petersburg, and received her musical education at the Conservatory there, where she was a *premier prix*. Rubinstein was greatly interested in her, and she played to him every time he came to St. Petersburg, although he had long since ceased to give lessons. She had the great privilege of studying all the later Beethoven sonatas

with him. She was, in fact, the last pupil of this master. She was engaged to play, just after his sudden death at his villa at Peterhof, at several concerts given in his memory, and this was the moment of her first big public success. She has since toured and played in Germany, Russia, Norway and England. Her home is in Berlin, and she is the teacher of the Crown Princess of Germany. She plays frequently at the German Court, and has also appeared a number of times before the Czar of Russia and his court.

Interesting work was done by American and English students at the concert given under the auspices of the International Musical Union at Salle Hoche on April 1. It is due to the initiative of Mrs. J. J. Hoff that students who are completing their studies are afforded so favorable an opportunity of being heard by two or three hundred of their fellow students.

Upon this occasion success attended the first appearance of Miss Félicie Lyne, of Kansas City. She is a pupil of Marchesi, and possesses a remarkably well trained soprano voice of pleasing quality. Mabel Matthews, contralto, was also heard in two groups of songs. Mrs. Hoff, realizing that the highest tests of real musicianship are found in chamber music, has given a scholarship to five young musicians: Misses Mabel Lee, Mildred Parker, Harriet Beeching, Esther and Dorothy Swainson. These young women were heard at this concert in a Beethoven Quartet, Schumann Quintet and a Rameau Trio. This is an especial feature of interest, as it is the first time that numbers of chamber music have been included in the programs of these concerts. The International Union was founded about eighteen months ago. The object is to form a center for all students in Paris, where they can meet and hear each other. The organization already possesses between four and five hundred members.

Henry Eames gave the last of his six talks on "Musical Appreciation" to a most enthusiastic audience, that was too large to be accommodated in his spacious studio. Mr. Eames is particularly qualified by temperament and study to speak with knowledge and force upon the subject of the ultra-modern French group of writers, of which Debussy is the leader. His remarks upon Debussy's ideals of beauty; the materials he uses, his method of work and achievement were very illuminating and convincing. He, with his pupils, played many compositions for pianoforte solo by Debussy and Ravel, Dukas and Chabrier;

also the symphonic poem "Afternoon of a Faun," as arranged for two pianos. Mr. Eames will lecture in two schools next Fall, and will repeat the series he has just completed.

LOUISE LLEWELLYN.

NEW PUBLICATIONS

The history of Swedish music has been enriched by an unpretentious volume, "Svenska tonsättare under nittonde arhundradet," written by Lina Lagerbjelke. It brings together conveniently the data about some of the men who played a part in what is by no means the smallest of Sweden's achievements during the past century.

Katherine Jewell Everts has written a book entitled "The Speaking Voice" (Harper Bros.), in which she explains the principles of training. She looks upon the ordinary American voice as being like a piano that is out of tune. She begins by advising the reader to take off ill-fitting corsets. Children should be taught to take a deep breath when under the influence of excitement: "This breath will cause the throat to open instead of shut, and the tone to grow full, deep and round, instead of high and harsh." After thus teaching how the tone may be freed and reinforced, the author devotes chapters to changes in pitch, inflection and tone-color, and finally to the vocal interpretation of different forms of literature.

The law that opera shall be sung to words incomprehensible would seem to be a universal one. There is, for instance, Japan. H. B. Montgomery, in "The Empire of the East" (A. C. McClurg & Co.), would seem to suggest this in his chapter on Japanese literature and drama:

"The high art of the Japanese theater is represented by the 'Nô,' which I suppose fills much the same position as does the Italian opera in this country. The 'Nô' is, I believe, very ancient. The written text is sung; there is a principal and a secondary character and a chorus. The dialogue is as ancient, some critics say, as archaic, as the time in which the play was written, and I understand it requires being educated up to it in order to fully appreciate the 'Nô.' The ordinary Japanese would probably just as much fail to comprehend or like it as would the Englishman from Mile End, were he taken to Covent Garden and invited to go into raptures over one of Mozart's or Meyerbeer's masterpieces. A performance of the 'Nô'

would probably interest those who find excitement in a representation of 'Oedipus Tyrannus,' or some Greek play."

Only Mozart and Meyerbeer are now mere food for babes. "Tristan," Mr. Montgomery meant to say.

Longmans, Green & Co. are the publishers of a recent addition to musical literature from the pen of Margaret H. Glyn, under the title of "Analysis of the Evolution of Musical Form." The work is hardly to be called interesting and offers many difficulties primarily due to the abstruse style of ratiocination in use. It is, however, stimulating and instructive. As far as it exists it is admissible that this book goes far to supply what in the language of the writer is "the intellectual need of the day," alluding to a truthful presentation of the growth of musical form. Its chief value lies in the application of the comparative method.

Frank Ormsby's Many Engagements

Frank Ormsby, whose acceptance of a church position in Pittsburg is said to have made him the highest salaried church tenor in America, has been having the busiest season of his career. The fact that he has been in such excellent voice and has been singing with even greater beauty of tone, style and finish than ever before has undoubtedly influenced the number of his engagements. Mr. Ormsby has had the following dates for April: Lynn, Mass., April 15; Lancaster and York, Pa., April 20, 21 and 22; Harrisburg, April 23; Geneva, N. Y., April 26; Rochester, April 27 and 28. His engagements in May will include Albany, May 3 and 4; Torrington, Conn., May 5; Springfield, Mass., May 6, 7 and 8.

When Henri Février's "Monna Vanna" is produced at the Manhattan next season Lina Cavalieri will have an opportunity to display her charms in the title rôle.

Mr. W. Edward Heimendahl, one of the leading professors in charge of the vocal department at the Peabody Conservatory in Baltimore, begs to announce that he is open for engagement, to take charge of a vocal class at one of the summer schools or assemblies. For further information address 2119 Maryland Ave., Baltimore, Md.

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KANSAS FESTIVAL A PICTURESQUE EVENT

Lindsborg's "Messiah" Attracts Music-Lovers from All Surrounding Towns

KANSAS CITY, April 24.—The "Messiah" Festival at Lindsborg, Kan., has come to be one of the great musical institutions of the Southwest. Like all such well-established institutions it has been a slow growth, having been established in 1879 by Carl Swensson, a man of zeal and energy. The greatest praise for present accomplishments is due to Samuel Thorstenberg, who has brought the chorus of 565 voices up to a splendid finish, far beyond that of an amateur organization. He has been connected with Bethany College for twelve years, and has been a splendid and inspiring influence in bringing the festival up to its present high standard.

The present festival lasted for eight days, from Sunday, April 4, to Sunday, April 11, inclusive. The performance of the "Messiah" on the evening of April 11 was the crowning event of the festival. A preliminary hearing of the "Messiah" was given on Palm Sunday, and another on the evening of Good Friday. The final performance of the "Messiah" was the seventy-fifth given at these festivals. Aside from the "Messiah" performances, the week's program was as follows: Sunday, April 4, 3 P.M.—Grand concert by the Oratorio Society and Orchestra, Albert Borroff and Vendla Wetterstrom-Wilber, at which the chief work given was Cherubini's Requiem Mass, 5:30 P.M.—A piano and organ recital in the chapel by Oscar Thorsen and Hagbard Brase.

Monday, April 5, evening—Song recital by Albert Borroff; Mrs. Olinda Bockemuhl, accompanist.

Tuesday, April 6, afternoon—Dramatic art and song recital by Annie Theadora Swensson, reader, and Bertha Swensson-Vestling. Evening—Grand concert by Bethany Band, with soloists.

Wednesday, April 7, morning—Pupils' recital, the diploma class. Afternoon—Song recital by Mary Holmes-Thompson, soprano, and Harry Barnhart, tenor. Evening—Concert by Bethany Orchestra, at which Beethoven's First Symphony was the chief work, Mr. Brase, organ, and Mrs. Wetterstrom-Wilber, violinist, assisting.

Thursday afternoon, April 8—Children's concert, assisted by Bethany Band. Evening—Chapel choir concert.

Friday, April 9, afternoon—A lecture by ex-Governor Henry A. Buchtel, of Colorado, Chancellor of Denver University, the subject being "Abraham Lincoln," together with musical numbers.

Saturday, April 10, morning—Recital, graduate class, Ethel Dunn, piano, and Winifred Cullison, reader. Afternoon—Lecture by Dr. Abrahamson; address by Governor Stubbs, and musical numbers. Evening—Lecture by Hamilton Holt, editor of New York Independent, subject, "Federation of the World," and musical numbers.

Sunday, April 11, 3 P.M.—Short concert by Bethany Band, followed by a performance of Mendelssohn's "Elijah," by Oratorio Society, orchestra and soloists. 5:30 P.M.—Recital by Thure Jäderborg, bass, and Oscar Löfgren, piano.

Trains and automobiles were pressed into service to bring the crowds from neighboring places to the festival. The larger events of the festival were given in the spacious

OFFICERS OF THE PITTSBURG MALE CHORUS



auditorium, where the great chorus, with the women all dressed in white and the men in black, rising tier upon tier above the orchestra, made a splendid spectacle.

Lindsborg has been particularly well pleased with its soloists for this year. Mrs. Mary Holmes-Thompson, the soprano, comes from Chicago. Her voice is beautiful, and showed good training. She has gained constantly in richness of tone and ease of expression, and made a splendid impression. Mrs. Bertha Swensson-Vestling, contralto, is the daughter of the late founder of Bethany College, and her return from New Haven, Conn., to sing with the festival was a real home-coming. Her voice is clear and sympathetic.

Harry Barnhart, tenor, of New York, proved to be very popular, and aroused much enthusiasm. His voice is said to be the most remarkable tenor that has been heard in the "Messiah" at Lindsborg, and has only been equaled on any occasion by the greatest visiting artists. He sang not only the solos in the oratorios, but joined in all of the choruses, where his voice could be heard above the entire mass of sound. His recital with Mrs. Holmes-Thompson was one of the most successful

events of the festival. Mr. Barroff, basso, of Chicago, sang in the first performance of the "Messiah," and showed great experience in oratorio style, and intelligence in the interpretation of the bass parts. Thure Jäderborg, basso, who sang in the final performance of the "Messiah," has been teacher of voice at Bethany College since 1902.

Splendid work was done by both chorus and orchestra, which have now become finer than ever before. The chapel chorus has been a popular feature in the Lindsborg festivals. Its director is Earl Rosenberg, baritone.

Altogether, the annual "Messiah" Festival has been a great success, and in every respect shows a significant growth in excellence and accomplishment over the preceding years.

C. W. CADMAN WINS PITTSBURG PRIZE

Male Chorus Trophy Goes to Composer of Setting to "Vision of Sir Launfaul"

PITTSBURG, PA., April 24.—It remained for a young Pittsburger, Charles Wakefield Cadman, the well-known Pittsburg organist and composer, to carry off the \$100 prize offered by the Pittsburg Male Chorus for the best musical setting for "Vision of Sir Launfaul."

The name of the winner was announced at the last concert of the season, given at Carnegie Music Hall, by William C. Hamilton, who held envelope No. 3, the name of the winner. No one up until the opening of the envelope knew who the composer of the piece was, which had been so acceptably sung by the chorus, to an audience that taxed the capacity of the hall.

In fact, it is said to have been the largest audience ever assembled there. Mr. Cadman sat in an upper box and was compelled to come to the stage and bow his acknowledgment to the hearty applause accorded him.

The judges were Carl Bush, of Kansas City, who won last year's prize; City Organist Charles Heinroth and Luigi von Kunits, the violinist.

James Stephen Martin directed the chorus on this occasion, the last concert of the season, with all of his old-time vigor. The soloists were Paul K. Harper and Silas J. Titus. J. Harry Jones and City Organist Heinroth were accompanists, the latter on the organ, winning new laurels. The chorus will offer another prize next year for the best composition, restricted to American composers, for the best setting to Walt Whitman's ode to Abraham Lincoln, "O Captain! My Captain!" Six manuscripts were offered to this year's judges, but Cadman's manuscript was chosen by a vote of two to one.

The Mendelssohn Male Choir gave its last concert of the season last week at Carnegie Music Hall, and gave a most creditable program. The soloists were Katharine Goodson, the English pianist; Arthur Hartmann, the Hungarian violinist, and Alfred Calzin, a French pianist. On last Monday night Ernest Lunt, director of the choir, was presented with a bâton of ivory and ebony mounted with gold. It was inscribed "The Members of the Mendelssohn Male Choir, to Its Conductor, Ernest Lunt, 1909." Mr. Lunt was last week elected musical director of St. Peter's Episcopal Church and of the First English Lutheran Church, Sharpsburg. The following new members were elected to the Mendelssohn Choir: Donald Hamilton, R. C. Meschke, Joseph W. McKelvie, Arthur Shiveley, A. S. Simpson, J. T. Thomas, E. E. Woodbury and J. O. Yoder, all well-known church singers. E. C. S.

Best Musical Paper Published

NEWTON, KAN., April 19, 1909.
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D. A. HIRSCHLER.

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FROM "MUSICAL AMERICA" READERS

The Interpretative and Creative Faculties

ATHENS, ALA., April 12, 1909.

To the Editor of MUSICAL AMERICA:

I am a great admirer of MUSICAL AMERICA, and look forward every week with much interest to its coming.

There is a question I want to ask you for information. I want your view on the subject.

When the Symphony of Paderewski had its premiere with the Boston Symphony Orchestra several weeks ago, in speaking of its merits and demerits the writer, among other things, said that "the interpretative faculty and the creative faculty cannot exist in the same nature."

In an article in last week's issue you speak of Paderewski's sorrow "in achieving pre-eminence as a pianist, he has defeated the deeper aim of his life to become a great composer." Further on it says, "but thus far no one man convinces us that he has surmounted both these peaks of Parnassus."

I will admit that such may not be the case with Mr. Paderewski, but how about Chopin and Liszt? Liszt, as we all know, was called the "King of the Piano," and he at least left us some decent compositions. Schumann, in speaking of Chopin as a performer, said: "He played in addition to a number of etudes, several nocturnes and mazurkas, everything incomparable." Doesn't that show he was an admirable pianist as well as a composer?

Do you think the "interpretative and the creative faculty" was equal in these two men? Please let me hear from you on this subject. I want to know your opinion.

With best wishes for the success of your paper, I am

Sincerely yours,

ELIZABETH G. JONES.

[There are very few instances in which the creative as well as the representative faculties have been confined in the same person. Take the drama, for instance. Very few great actors have written great plays; very few great playwrights have been great actors. Now we come to Music. In the first place, you do not quote MUSICAL AMERICA correctly. The writer did not say that "the interpretative faculty and the creative faculty cannot exist in the same nature," but that "the essence of the interpretative faculty and the essence of the creative faculty cannot live side by side in the same nature." Some executants of the highest rank have left compositions of value, but the number of such compositions is limited, in view of the large number that have been put out. You speak of Chopin. True, he played his own compositions beautifully, but it does not appear that he was a great Beethoven player, and there is a difference, surely, between a composer who can play his own pieces well and an executant who can play the compositions of a number of composers of differ-

ent style and character, and be able to give to an audience the inner meaning of such compositions. With regard to Liszt, it is perfectly true that in what might be called a certain class of compositions, including his own, he was a master. But he imposed his wonderful personality on all he played, and much of his playing, while it was accepted by his disciples, certainly aroused criticism at the time on the part of those who have been accepted as critics of eminence. The interpretative faculty implies the capacity to interpret works in various styles by various composers, not merely to reveal one's own conceptions. Schumann himself insisted that the creator could not be the perfect interpreter, that he was too much concerned with the creative idea in a work and too little with the externalization of it for the audience.

In Mr. Paderewski's case, the consensus of opinion appears to be that his symphony, while showing a great deal of ability, of painstaking effort, lacked that inspiration which is necessary to make a composition live.—Ed. MUSICAL AMERICA.]

Some Musical Surprises in Ottawa

OTTAWA, April 19, 1909.

To the Editor of MUSICAL AMERICA:

Ottawa has had an unprecedented experience in the advent of an Italian opera company.

The troupe was not convincingly heralded, consequently the fifth and final performance arrived before the management secured a good house.

I long to ask questions about one Cilla, possessing the most beautiful tenor voice I have ever heard since Italo Campanini. Cilla headed the tenors in the chorus, and was used as a substitute in the sextet from "Lucia" as Arthur, adding delightfully to the general fullness of tone. He also sang the rôle of Turiddu in "Cavalleria Rusticana." As yet he has no throaty tricks, no mannerisms, no imitations.

On Thursday night, April 15, at the local "Press Concert," Gertrude, the seven-year-old daughter of Amedee Tremblay, organist of the Basilica, exhibited singular talent. She played five of her own piano compositions and also sang prettily to her own accompaniment. I heard the child twenty-two months ago sing a Canadian song, and at the conclusion of the melody substituted A for E in the staff and dropped a perfect octave. Her voice had the effect of an absolutely pitched flute. Tremblay's parents were not musical, but it is said of him that at three years of age he worked busily to produce tone from a corn-cob whistle. At five he first heard the organ of Notre Dame, Montreal, and shortly afterward escaped from home and was found absorbed in the study of a neighbor's piano. When thirteen he began teaching music and at seventeen

was appointed organist of the Ottawa Basilica. He has a cabinet full of original compositions, but does not wish to publish them until he has accomplished something new.

MILDRED SANDERS.

Manager Johnston Tells of Dresden Orchestra's Success

En Tour,

SPARTANBURG, S. C., April 20, 1909.

To the Editor of MUSICAL AMERICA:

Your readers will no doubt be glad to hear of the remarkable success of the Dresden Orchestra, which has been receiving unstinted praise throughout the present tour.

Let me say a word about young Victor I. Clark, the associate conductor. He has done more than any other American ever did. He came from a little country town, worked his way up, went abroad to study, and he now comes to us a most brilliant conductor. It was through his efforts entirely that the orchestra was brought to America. What I wish to emphasize is that he is a young American, twenty-six years old, a conductor in Europe, and has brought a European orchestra, to America. Don't you think he deserves honorable mention?

Very truly yours,

R. E. JOHNSTON.

The Conductors and Wagner

NEW YORK, April 19, 1909.

To the Editor of MUSICAL AMERICA:

Accomplished vocalists, competent instrumentalists and a multitude of music lovers make New York lead all cities for music, and conductors may be responsible for any lack of interest.

Consider "Tannhäuser." Of all operas, "Tannhäuser" has been heard most often. The overture has been popular in orchestral concerts. Is the essential direction of Wagner followed? As musical New York knows, Wagner states that it required twelve minutes for him, personally, to conduct the overture, and he speaks in disgust of conductors who destroy the effect of his music by playing it too slowly. Safonoff and Mahler, ruling representatives, not notable exceptions, devote between fourteen and fifteen minutes to the overture. Only some Americans have the right tempo. "Pilgrim" might be slower, while "Venus" might be faster. NORBURN BARNARD.

More About Rheinberger's Capriccio Giocoso

7 GLADSTONE AVE.,

MONTREAL, April 19, 1909.

To the Editor of MUSICAL AMERICA:

I thank you very much for your letter of the 15th with information re Rheinberger's Capriccio Giocoso, and would ask one further favor,—that you will kindly tell me the full contents of Rheinberger's Op. 43.

Yours very truly,

G. G. NICOLLS.

[The Capriccio Giocoso, Op. 43, by Rheinberger, is published by The Siegel Company, in Leipzig, and is not carried in stock in the various large publishing houses in New York. Further, the composition contains only the one movement which is entitled as above, Capriccio Giocoso.—Editor MUSICAL AMERICA.]

Broadway Tabernacle Choir

MONTCLAIR, N. J., April 21, 1909.

To the Editor of MUSICAL AMERICA:

I would like to settle an argument, and want to know if you will kindly tell me, through MUSICAL AMERICA, who are soloists and how many are in the chorus of the Broadway Tabernacle Church of New York City, and oblige

A Subscriber,

E. L. K.

[Margaret Keyes, contralto, is the permanent soloist at the Broadway Tabernacle. Other soloists are engaged for special occasions. At the present time the chorus is not complete, but it usually includes from thirty to thirty-five singers, made up as follows: Twelve sopranos, eight altos, five or six tenors and eight or nine basses.—Ed. MUSICAL AMERICA.]

None More Eagerly Read

ST. PAUL, MINN., April 24, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed find Post Office order for my subscription for the coming year for MUSICAL AMERICA. Among the several journals which come into my home, none is more eagerly read than your excellent one. Each member of the family, musical and unmusical, finds each week something helpful and interesting in its intelligent criticism, fair judgment and broad appreciation of all classes of musicians, as well as the kindly recognition of honest merit. It all makes your paper the power it has come to be, and the success it has undoubtedly attained.

It is with the utmost pleasure that I renew my subscription and unhesitatingly recommend MUSICAL AMERICA to all my friends.

Wishing you continued success,

(Mrs.) MARGARET WILSON DOWNS.

FESTIVAL AT TIFFIN, O.

Heidelberg University Has Interesting Series of Concerts

TIFFIN, O., April 26.—A Spring Festival will be given under the auspices of Heidelberg University Music Department on April 27 and 28. There will be three concerts at which Mendelssohn's "St. Paul," a song recital and a piano recital will be given.

The musical forces will consist of Antoinette Werner-West, soprano; Mrs. Ralph E. Allen, contralto; Joseph Schenke, tenor; John T. Read, bass; Hans Richard, pianist; Mary Elise Hall, organist, and Amy M. Hirschfeld, pianist. The festival will be given under the direction of Emanuel C. Zartmann, director of the University Conservatory of Music. The oratorio will be sung by the University Oratorio of eighty voices.

Miss Castle to Aid "Uncle Remus" Fund

BOSTON, April 26.—Edith Castle, the contralto, has been engaged to sing at a concert to be given Monday evening, May 3, at the New England Women's Club, Chauncey Hall Building. The concert has been arranged for the purpose of raising a tribute to be added to the fund now being raised to present to the Memorial Park in Atlanta as an indication of the esteem in which the late author, Joel Chandler Harris, of "Uncle Remus" fame, was held in Boston. The idea is to secure funds sufficient to purchase the former home of Mr. Harris and turn it into a public park. The patronesses for the concert are headed by Mrs. Julia Ward Howe, Mrs. Curtis Guild, Jr., and many other prominent society women.

D. L. L.

National Conservatory's Summer Course

The Summer term of the National Conservatory of Music of America, at No. 128 West Seventy-ninth street, New York, begins May 1. The artistic faculty includes Adele Margulies, Leopold Lichtenberg, Leo Schulz, Joseph Pizzarello, Hugo Riesenfeld, Wilford Watters, S. Camillo Engel, Bruno Oscar Klein, Henry T. Finck and others.

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PIONEER WORK DONE BY THE POWELL TRIO

Organization Plays in Town Which
Had Never Before Seen a
Grand Piano

How Arlington, Ia., a small town which enjoys the distinction of never having before seen a grand piano and whose only auditorium is dimly lighted by oil lamps, gave respectful and appreciative attention to a concert of strictly high-class chamber music, as rendered by the famous Maud Powell Trio, is one of the significant stories told by the members of that organization, who have just completed a tour through Iowa, Minnesota, Wisconsin and Nebraska.

The local impresario, who, when not occupied with the details of affording his townspeople with entertainment, works for the government by delivering mail, "did the thing up brown," according to a local chronicler. He met the members of the trio in a borrowed automobile and piloted them through the muddy roads to the "opry house," where the whole town waited in expectancy for the visiting artists.

But this was only one incident of a tour which was most successful, according to Manager H. Godfrey Turner. The trio, including Maud Powell, May Mukle, the cellist, and Anne Ford, the pianist, appeared throughout the States mentioned, and, despite the number of concerts given, never repeated a program.

With the season closed, the Misses Mukle have departed for England. Miss Powell has a few more important engagements before she occupies her Summer residence at Great Neck, L. I., notably the Knoxville, Tenn., festival in July—her third annual engagement there—and a big concert to be given in Norfolk, Conn., on June 2.

This has been a gratifying season for the distinguished violinist, whose activities have been characterized more than ever before by pioneer work. She has maintained the highest standards of programs during her three tours this season, believing that the cause of good music is advanced only by a strict adherence to that which is classical in chamber music, regardless of the character of the audiences to whom she has addressed her efforts.

Clarence Eddy's Choir Changes

Two changes will take place May 1 in the Quartet of the Tompkins Avenue Congregational Church, Brooklyn, namely: Mrs. Francis Hewitt Bowne will succeed Mrs. Alice Merritt Cochran as soprano, and Mrs. Clarence Eddy will follow Nella Brown Kellogg as contralto. George C. Carrie, tenor, and T. Austin-Ball, bass, have been re-engaged, and Clarence Eddy will remain as organist and choirmaster.

Arthur Hammerstein Prima Donna
Hunting

Arthur Hammerstein sailed for Paris on *La Savoie* on Thursday of last week. He will act as one of his father's scouts in corraling the musical celebrities on the Continent.

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THE MAUD POWELL TRIO ON THE WESTERN PLAINS
From Left to Right: Anne Ford, Miss Powell and May Mukle

MME. DORIA GUEST OF HONOR

Manhattan Singer Attends Meeting of
Boston Chromatic Club

BOSTON, April 26.—At the last meeting of the Chromatic Club, held April 13 at The Tuileries, the club members were honored by the presence of Mme. Augusta Doria, of the Manhattan Opera House Co., and were favored by an opportunity to hear her beautiful voice. Mme. Doria sang an aria from "Samson et Dalila," Fauré's "Berceuse" and three songs by Schumann. Mme. Doria was most enthusiastically received and applauded by a large audience, who enjoyed her singing to the utmost. The meeting was followed by a luncheon, at which Mme. Doria, Mrs. Henry Meltzer and others were guests.

The program of the morning included, in addition to the songs by Mme. Doria, Debussy's Quartet for two violins, viola and cello, played by the American String Quartet, and several numbers by Chopin played by Miss Fortin. The meeting was one of the most enjoyable and most largely attended of any this season, and Mrs. Jones, Mrs. Milliken and other officers of the club, who had charge of the arrangements, received many compliments for the success of the occasion. D. L. L.

Gives Song Recitals of Indian Music

The American Indian sang in every avocation and ceremonial of life, and Emma W. Hodgkinson has just brought out a lecture-song recital on the subject. The lecturer has a voice of rich, warm quality, very well adapted to the lecture platform. The music calls for the daintiest pianissimos and also the deep chest tones, and the singer has the opportunity to display to good advantage all the feelings of the human soul: the mother love, the prayer

of the Indian as he waits the will of his different gods, the lover's wooing, the ghost dance. Miss Hodgkinson has been engaged by the Board of Education of New York, and will also give this lecture-song recital throughout the West during the Summer.

The Champion Pounder

[From the New York Sun.]

BATTLE CREEK, MICH., April 23.—J. M. Waterbury, of New York, is no longer the champion long-time piano player of the world.

He lost that title in this city to-day to Charles Wright, a local musician, who played for twenty-seven hours and forty-five minutes without cessation in a local theater.

When Wright passed the record held by Waterbury by one minute he was removed from the piano, placed in an automobile and hurried to a sanitarium, where he is now, completely exhausted. He received nourishment through a straw during the long hours of playing, while attendants rubbed his back and limbs and fanned him.

His finger tips are worn raw, but he is a champion now.

PELHAM MANOR CLUB SINGS

Eurydice Club, Under L. Frederic Pease,
Appears in Private Concert

PELHAM MANOR, N. Y., April 26.—The Eurydice Club of sixty members, L. Frederic Pease, conductor, appeared in concert on April 15. The chorus, which is of women's voices only, sang the larger part of the program, presenting choruses by the better known composers in an almost faultless style. The tonal balance was good, and the voices fresh and clear in quality. Under Mr. Pease's direction the club acquitted itself with great credit. The accompanist was Elizabeth Estelle Bosworth.

The assisting artist was Alfred Dickson, who sang acceptably the "Allerseelen" of Strauss; "Songs My Mother Taught Me," by Dvůřák, and "Ridi Pagliacci," by Leoncavallo.

Marcel Journet, the French basso formerly at the Metropolitan, sang *Mephisto* in the recent fiftieth-anniversary performance of "Faust" at the Paris Opéra.

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FEDERATION CLUBS' NOTABLE GROWTH

Organization Founded by Mrs.
Theodore Thomas an Important
Musical Influence

MEMPHIS, April 26.—The sixth biennial meeting of the National Federation of Musical Clubs will be held in Grand Rapids, Mich., on May 24-29, inclusively. Plans for the entertainments of this distinguished body of women are in full swing, and no movement in musical circles is attracting such widespread attention as this approaching festival. The officers and various committees under the direction of the National president, Mrs. C. B. Kelsey, are bending every energy to make the approaching affair the greatest in the history of the federation. Under the management of the first vice-president, Mrs. Ola B. Campbell, of Kansas City, Mo., the most attractive program has been arranged for musicians from every section of the country.

To Mrs. Theodore Thomas is due the existence of the federation. During the World's Fair in Chicago Mrs. Thomas called together representatives of the various musical clubs of the city for a festival, and the interest on this occasion was so great that a permanent organization was desired. Mrs. Edwin F. Uhl, of Chicago, introduced a set of resolutions in favor of permanent organization, which were unanimously accepted.

At the invitation of the Amateur Musical Club of Chicago a meeting was held in January, 1898. The first biennial was held in St. Louis, Mo., the following year and aroused great enthusiasm. In 1901 the sec-

ond biennial was held in Cleveland, O., the Fortnightly Music Club being the hostess. Rochester, N. Y., was chosen for the third biennial and a strong representation of the best talent of the country gathered together. Splendid musical numbers were given by American Symphony Orchestra, Gertrude May Stein, and various representatives of federated clubs.

The fourth biennial was held in Denver, Col., in 1905. The auspicious gathering and excellent entertainment proved conclusively that the federation was gaining in popularity. The highest class musical attractions were selected for the occasion when the Tuesday Musical Club was the entertaining organization.

The Beethoven club of Memphis entertained the federation at the fifth biennial in May, 1907. Much good work was accomplished at this meeting. Women from the far East and West, the North and extreme South declared there was no hospitality like that shown in Memphis. Among the musical attractions for the biennial was a concert by the Beethoven Ensemble and a recital by Jessica De Wolf.

Two of the most important acts of the whole existence of the federation took effect at the Memphis meeting when a committee on public school music was appointed and an American Music department created. Mrs. David Campbell of Kansas City was made chairman of the former, while the latter work was given to a committee consisting of Mrs. Jason Walker of Memphis, Mrs. Campbell of Kansas City, and Arthur Farwell of New York.

Upon Mrs. Walker's resolution that the National Federation offer a prize or prizes for the best composition by an American composer, to be awarded at the biennial in 1909 and the winning composition to be rendered at that meeting, three prizes were offered, \$1,000 for the best orchestral composition, \$500 for the best vocal, and \$500 for the best instrumental.

The competition was opened to every American composer, and about 100 manuscripts were submitted to the judges in the

various classes. The judges were selected from the highest professional musicians, three for each class; the successful composer in every class has been decided upon and manuscripts not winning have been returned to the chairman of the committee, Mrs. Walker, who will send them on to the owners. The Theodore Thomas Orchestra will play the orchestral score, which is said to be a splendid composition. William Sherwood has been selected to play the piano solo, and the vocal soloist will be selected later. The winners of these prizes have been notified and invited to attend the biennial and hear their compositions rendered, but the names of the winners will not be given to the public until the formal announcement, when the prizes will be awarded at Grand Rapids.

The funds for the prizes offered by the federation were contributed by the 180 federated clubs. No club was taxed, but every club was allowed to contribute the amount they felt they could afford. It is the hope of those most interested that similar prizes may be offered and awarded at each future biennial. The federation is divided into four sections: the southern, eastern, western, and northern; each section being under the management of a vice-president who uses every effort to create interest in the work being done. Probably no organization in the country has done so much to create interest in American music as the N. F. M. C. Each of the vice-presidents being in touch with every musician in her section has kept the prize competition before composers and encouraged all who were eligible to enter the contest.

For the first time in the history of the N. F. M. C. the biennial of May, 1909, will be held in the home city of the national president and in a club house owned by the entertaining club. The Saint Cecilia Society, which will be the hostess club for the sixth biennial, is the only musical club in the United States owning its own club building. Mrs. Homer C. Brigham is the president of "The Saints," as the club is called by Grand Rapids people, and with the assistance of the national president, the assurance of the Thomas Orchestra for a concert, the awarding and rendering of \$2,000 in prizes, the sixth biennial seems assured of unprecedented success.

A large proportion of the 180 clubs have signified their intention of sending representatives to the biennial festival, and it is expected to make it the largest musical gathering ever held.

Memphis will probably send twelve representatives. Besides two national officers, Mrs. Jason Walker and Mrs. John Oliver, there will be three delegates from the Beethoven club, three from the Amateur club, and two from the MacDowell club. These delegates will be appointed and announced within the week.

NOLA NANCE OLIVER.

Legal Fight Over "The Singing Girl"

SAN FRANCISCO, April 22.—Alice Nielson, the operatic singer; T. H. Williams, president of the New California Jockey Club, and Frank L. Perley, a theatrical manager, figure in a case in the United States Circuit Court here. The latest development is Perley's answer to a suit brought by Williams to recover \$20,000, half the expense incurred in starring Miss Nielson in 1899 in "The Singing Girl."

Perley avers he was not a partner in the venture, but was employed at \$100 a week to manage her tour. He says that at the close of the first season Williams declared his willingness to back other theatrical ventures, but required him to sever his connections with Miss Nielson, in consideration of which Perley was to receive one hundred shares of stock in the New California Jockey Club and \$15,000 in stock in Mexican enterprises, when the stock should have drawn dividends equal to its par value. He asks that the stock be diverted to him, together with the dividends.

American Institute Pupils Perform

An interesting musical program was heard at the American Institute of Applied Music, on West Fifty-ninth street, on Friday evening of last week, when Isabel Bonnell, a pupil of Kate S. Chittenden, the well-known teacher and dean of the faculty, gave her piano recital. She was assisted by Josephine MacMartin, violinist, a pupil of Herwegh von Ende. The program, which had been arranged with discretion, afforded excellent opportunities for the young artists, and the manner in which they performed showed conscientious and thoroughly capable training both as to technique and facility of expression. A large audience was present and the applause was well merited.

Hans Pfitzner, the composer, is steadily growing in popularity as a great conductor of orchestra concerts in Germany's larger cities.

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JULIA HEINRICH IS HEARTILY WELCOMED

Max Heinrich Assists His Daughter in
Her New York Début in Men-
delssohn Hall

Julia Heinrich, contralto, a daughter of Max Heinrich, the baritone who, at one time, was a resident of New York, made her New York début at a recital in Mendelssohn Hall on Wednesday evening, April 21. She was assisted by her father, who sang several numbers and played the accompaniments in an inimitable manner.

Max Heinrich has enjoyed a great popularity as an interpreter of *lieder*, somewhat on the style of Dr. Wüllner and Georg Henschel, though possessing perhaps a trifle more of musical feeling, and this style he has succeeded in transferring to his daughter. Miss Heinrich's voice is a deep and expressive contralto capable of portraying an extensive range of emotions, but coupled to this she has her father's beauty and clearness of diction, intelligence of phrasing and dramatic power. Though, as yet, a young singer, Miss Heinrich succeeded in entering deeply into the content of the various compositions which she sang. A few seasons' public work will add to her maturity, however, and will enable her to decide whether the concert stage or the opera holds most for her talents.

Though Max Heinrich's voice is not what it was in his appearances here a decade ago, yet his offerings, which consisted of little known songs, were given in such an interesting manner and with such artistic insight that the slight change was almost unnoticed.

There was a large audience, and one that was most friendly, for many of the father's old admirers were present to welcome the daughter. And this they did in a hearty way, demanding several encores from both singers.

Lillian Wooton's Success

NASHVILLE, TENN., April 24.—Lillian Wooton, contralto, appeared with great success at the last musicale of the MacDowell Club, singing "Allerseelen," Strauss; "My Heart at Thy Sweet Voice," Saint-Saëns, and other songs. The various numbers served to display the rich resonance and fine tonal qualities of the singer's voice, as well as her power and dignity of expression.

Miss Wooton has been engaged to appear in "Judas Maccabæus" at the Mont Eagle Festival during the coming Summer.

Coming Recital by Valentine Abt

Valentine Abt, the well-known mandolinist and harpist, announces a recital in Carnegie Chamber Music Hall for Friday evening, May 14.



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A concert given on Monday night by the pupils of Leopold Winkler, the distinguished German pianist who is identified with the Conservatory of Musical Art, at No. 214 Lenox avenue, New York, gave a large and friendly audience an opportunity to observe the progress made during the past season by these performers, a number of whom are professional musicians who have won distinction on the concert stage. Maliz Wagner, soprano, assisted.

The program was as follows: March from the Symphonie "Leonore," Raff, arranged for two pianos (eight hands), Etta Finkelstein, Fanny Haims, Marion Kahn and Hortense Lyon; Prelude, C Sharp Minor, Rachmaninoff, George Pakulski; Scherzo, E Minor, Mendelssohn, Gregory Walker; Rhapsodie No. 12, Liszt, Frances

Brandt; Valse Arabesque, Nussbaum, Marion Kahn; "Haidenröslein," "Hark, Hark, the Lark," Schubert, Chanson provençale, Dell' Acqua, Maliz Wagner; Sonata, D Major (first movement), Haydn, Etta Finkelstein; Concerto, G Minor (first movement), Mendelssohn, Hortense Lyon; "Kamenoi Ostrow," Rubinstein, Irma Franz; Melodie, Rubinstein, Wedding Day, Grieg, Max Freisinger; Rhapsodie No. 8, Liszt, Hortense Wilson.

In the accompanying illustration, reading from left to right from the top, are: Philip Young, Fanny Haims, Elizabeth Hines, Marion Kahn, George Pakulski, T. Dunn, Etta Finkelstein, Frances Brandt, Hildegard Claassen, Leopold Winkler,

Gregory Walker, Irma Franz, Minnie Leavy, Max Freisinger, Jenny Sailer, Harriet Lowe, Bella Jacoby, Hortense Lyon, Helen Stenhouse, Hortense Wilson, Lilian Lefkowitz, Minnie Coons, Lizzi Copeland, E. B. Kursheedt, Joseph McGaffney, Marie Cworowsky.

Arthur Schnabel, most noteworthy of the younger Berlin pianists, won a new success with Brahms's Concerto in B Flat Major at a recent concert of the Bremen Philharmonic Orchestra.

The Hungarian village of Keszthely is collecting funds to place a tablet on the house in which Karl Goldmark was born.



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"At least I've been told so, you see.

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The folks who are nigh

Invariably murmur, 'Oh, Gee!'"

—*New York Times*.

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Mackintosh—For three reasons, sir. Firstly, I dinna like yer theology; secondly, I dinna like yer singin', and thirdly, it was in your kirk I first met my wife."

UNIQUE HARPSICHORD RECITAL

Margaret Anderton Also Tells Stories Before She Plays the Piano

Margaret Anderton, an English pianist, gave a recital of music for the harpsichord and piano in the Green Room, Manhattan Hotel, Friday evening, April 16. Miss Anderton's program opened with several harpsichord numbers of what she called "tinkling music," followed by a group of modern piano compositions and a few of the most familiar Chopin pieces.

Miss Anderton plays with clearness, grace, smoothness and much technic, and was, therefore, most at home in the Chopin C Sharp Minor Impromptu and "Æolian Harp" Etude, opus 25.

One of Miss Anderton's specialties is telling a little story, the product of her own imagination, before playing works which might be classed as program music. In this "story telling" Miss Anderton talks sanely and without mawkish sentiment.

W. Hirschmann Creates Part Here

William Hirschmann, baritone, sang the part of Belial in "Paradise Lost" at Carnegie Hall on Sunday evening, April 25, with the Catholic Oratorio Society. This was the first performance of this work in New York and Mr. Hirschmann acquitted himself with credit.

Mr. Hirschmann will also sing the part of the Mikado in the operetta of that name at the Academy of Music, and at the

ANOTHER MIGHTY HUNTER GONE ABROAD:



—From The New York Times (Copyright 1909).

Ex-President Roosevelt is not the only hunter after big game. The accompanying cartoon, by Hy. Mayer, pictures another mighty searcher for feathered trophies in the form of songbirds. Oscar Hammerstein is his name, and his ammunition consists of a well-stocked bag of gold.

Sailor's Snug Harbor in Staten Island. On April 15 he appeared with success on a program at the Church of the Divine Paternity, New York.

Toronto Acclaims Dresden Philharmonic

TORONTO, April 17.—The Dresden Philharmonic Orchestra has given a memorable concert in this city. As coming events cast their shadows before, local music lovers were primed and expectant to hear something that would make interesting material for their diaries. They were not disappointed. This musical organization fully satisfied the most demanding and critical of its audience, who awoke such thunderous applause as threatened to bring down the walls. Its advent has been a nine-days' wonder, and the finish, sincerity and abandon with which the musicians played will be a high-water mark here for many suns.

"La Ballade du Désespéré" Performed

An interesting musicale was given on Friday afternoon of last week at the Colony Club. Miss Lawler, contralto; Francis Rogers, baritone, and David Hochstein, violinist, were the contributing artists. They were heard to advantage in solo numbers in a varied program. Then came Henri Mugger's "La Ballade du Désespéré," the musical setting of which was composed by H. Bemberg. Miss Lawler sang the rôle of Death, while Perrin, of the Théâtre de

l'Odéon, in Paris, recited the words. Piano, violin and cello furnished the musical accompaniment. This ballad is almost a novelty here, and its dramatic features impressed the audience stirringly.

Granville Bantock's oratorio, "Christ in the Wilderness," was produced in Sheffield, England, under Dr. Henry Coward's direction, recently, attracting a great deal of attention.

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WILL CONSTANTINO JOIN BOSTON OPERA CO.?

Question Raised by Announcement of Singers Engaged for Next Season

BOSTON, April 26.—Partial announcement regarding the first season of the Boston Opera House has been made. On November 8 the doors will open to the public, and this opening will be celebrated as befits the great nation of which we are jubilant representatives, viz., Mme. Nordica will sing the national anthem, supported by a chorus of some 400, Wallace Goodrich conducting. On that evening Ponchielli's "La Gioconda" will be presented, the principal singers Mme. Nordica and Florencio Constantino. The announcement of Mr. Constantino's engagement as a member of the company for two years comes as a welcome surprise, for was not the curious public informed, loudly and emphatically, of Mr. Constantino's eternal allegiance to Mr. Hammerstein when the Manhattan company was in Boston? Never, never, said Mr. Constantino, would he forsake the Manhattan, and on no account would he become a resident artist in Boston. Both Mr. Constantino and Mr. Hammerstein have yet to be heard from regarding this matter.

Here is the list of the singers definitely engaged up to the present time: Sopranos and mezzos—Mmes. Nordica, Bronska-Makaroff, Buoninsegni, Claessens, Dereyne, Lewicka; tenors—Constantino, D'Allesandro, Kubitsky, Giaccone, Balestrini, Stroesco, Vanni, Oggero; baritones—Boulogne, Blanchart, Fornari, Pulcini, Sarmiento; basses—Archambault and Nivette.

On May 4 Mr. Russell, accompanied by

Hansen and D'Allesandro, sails for Europe to conclude more contracts and arrange for other details of the coming season.

The program of the symphony concerts this week opened with the Funeral March from Beethoven's "Eroica" Symphony, played in memory of the death of Frederick R. Comee. This eulogy, which leaves nothing to be said, appeared in the program book:

Frederick Robbins Comee was assistant manager of the Boston Symphony Orchestra for twenty-three years. The duties and responsibilities constantly increased. His business life was one of infinite and vexing detail. He mastered this detail so that quiet, unostentatious administration was as a second nature to him. In the discharge of his duties he was brought into close relationship with the conductor and members of the orchestra, with audiences in various cities, with merchants, railroad men, innkeepers. This enforced relationship might easily have led to friction. His knowledge of human nature, his amiable disposition, his tolerance, his marked sense of humor turned business acquaintance into friendship, and all that had to do with him respected his ability and were fond of the man himself. He was scrupulously honest, industrious, never discouraged, quick and ready in an emergency, always of good cheer. His pride was in the organization of which he was a valued member. His devotion to the interests of the orchestra was untiring and unselfish. The loyalty that bound him to many friends with hoops of steel distinguished him in his office. His one, dominating thought was for the welfare of the Boston Symphony Orchestra.

Bruckner's Eighth Symphony and the success of its first performance were repeated. Wagner's "Siegfried Idyl" brought the concert to an end—a good idea in program making, for what could surpass the gigantic symphony, and what would be more of a rest to taxed sensibilities? Beethoven's Ninth Symphony will conclude Mr. Fiedler's first season in Boston. His programs have been full of good things. He has endeared himself to his men and to his audiences. OLIN DOWNES.

MRS. HAINES-KUESTER BEGAN ACCOMPANYING AT THE AGE OF FIVE



EDITH HAINES-KUESTER

Well Known in New York as a Composer of Songs and Pianist

Edith Haines-Kuester, the talented composer-pianist, has a remarkable natural gift for accompanying. At her birthday party, when only five years old, the children gathered around the piano and sang as she played for them.

At the age of eleven she accompanied a singer through an entire recital, several numbers of which she transposed.

Mrs. Kuester is the present accompanist of the young Danish violinist, Aage Fredericks, who is most appreciative, and speaks often of her sympathetic quality of tone.

In her compositions she shows an unconventional manner of expression, her style is spontaneous and simple, but wholly charming.

Those most frequently heard of her songs, which are sung by some of the leading artists, are "Renunciation," "When Love Is Best," "Phyllis the Fair," "Rockabye" and "Secrets." Mrs. Kuester is a pupil of Harrison M. Wild and Albert Mildenberg.

DRESDEN ORCHESTRA SOUTH

Jomelli, Langendorff and Others Add to Laurels in Columbia

COLUMBIA, S. C., April 26.—The first music festival ever given in this city was a tremendous success both financially and artistically. The chief attraction was the Dresden Orchestra, Willy Olsen, director, the soloists, Jeanne Jomelli, Frieda Langendorff, Franklin Lawson and Frederick Hastings, and the adult and children's choruses.

The playing of the orchestra was a revelation to the audiences which filled the auditorium at each concert and applauded enthusiastically. The work of this organization, which played at every concert, was of the highest order. Both the adult and children's choruses, of 200 and 300 voices, respectively, George Kittredge and W. G. Utermohlen, directors, sang brilliantly. The work of the former chorus in Hadley's "In Music's Praise" was exceptional.

The soloists were warmly received, and much comment was caused by the fineness of Mme. Jomelli's singing and the dramatic power of Mme. Langendorff. Both Dr. Lawson and Mr. Hastings were heartily applauded, especially the latter, who appeared here with the Nordica Concert Company.

Wüllner Bound for Europe

Dr. Ludwig Wüllner was a passenger on the *Kaiser Wilhelm der Grosse*, which sailed from New York last Tuesday. Wüllner has closed this season six weeks earlier than he expected. His cold and the exhausted condition of his vocal cords made it impossible to continue his tour to the end. He will go to Sicily after arriving in Germany and remain there until it is time to begin his American tour next Autumn. He will not sing in the interim.

Etta Hamilton Martin was, by special invitation, the soloist with the Chaminade Club at the New Academy of Music, in Brooklyn, on April 28.

ORGANISTS MEET TO DISCUSS ASSOCIATION

Much Interest Manifested in National Society—Clarence Eddy and Others Make Addresses

At a largely attended meeting of the National Association of Organists, held in the studios of Tali Esen Morgan, at No. 1947 Broadway, New York, last Wednesday night, elaborate preparations were made for the National Convention to be held at Ocean Grove next August.

Membership enrollment with one dollar for the annual dues are coming in from all parts of the United States. It was noticed with much pleasure that among the first to enroll were the leading and best-known organists of the country.

Many letters were read from those who most enthusiastically supported the movement.

Among those who spoke at the meeting were Clarence Eddy, Will C. Macfarlane, president of the association; Walter C. Gale, Mark Andrews, Edmund Jacques, Charles T. Ives, Homer N. Bartlett and about thirty other leading organists. All were of the opinion that this association would become of immense power for good. The personal benefits to the individual organists were considered from every standpoint, and all agreed that progressive organists could not afford to remain out of the association.

Rules were adopted for the prize contests for organ compositions. The awards are to be made at the National Convention of Organists to be held at Ocean Grove from August 3 to 12.

Tali Esen Morgan, the honorary president, who has charge of the work of organization, said that enrollments are coming in splendidly, but that some have written to know "What is there in this for me?" However, there were not many of these little people, he added.

Opera in Pittsburgh

PITTSBURG, April 26.—Pittsburg's lovers of operatic music to-night vied with society to welcome the Metropolitan Opera Company, which opened a three days' engagement here in the Nixon Theater with "Faust."

Never before in this city were seen such display of gowns and jewels. From every part of the house diamonds glittered, making myriads of stars as the enthusiastic audience applauded time after time. At the box office it was said that it was the best opera night from that viewpoint that this city has ever seen.

Permanent Opera for Montreal?

MONTREAL, CANADA, April 26.—Local theatrical enterprises are considering a plan by which this city might have a ten weeks' season of grand opera each year. It is proposed to use native singers for the chorus and import soloists for the principal rôles. It is estimated that \$50,000 will be needed to carry the season to success.

Pittsburg Festival Orchestra Tour

The Pittsburg Festival Orchestra, Carl Bernthaler, director, has started its second Spring tour under the direction of Frank W. Rudy. Last week they appeared before large audiences in Buffalo. On June 1 a five weeks' tour of the South will be begun.

Mary Garden was a passenger on the *Adriatic*, which sailed for Europe last Wednesday. She will go directly to Paris, and there confer with Oscar Hammerstein regarding her repertoire for next season at the Manhattan.

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BALTIMORE CHORUSES PRESENT PROGRAMS

York, Pa., Chorus Assists Oratorio Society—Musical Art Society Gives Concert

BALTIMORE, April 26.—The Baltimore Oratorio Society, augmented by the York Oratorio Society, 500 voices, gave a magnificent rendition of Saint-Saëns's "Samson and Delilah" at the Lyric on April 19, under the direction of Joseph Pache. The soloists were Florence Mulford, contralto; George Hamlin, tenor; Gwilym Miles, baritone, and Oscar Huntington, bass. The Boston Festival Orchestra furnished the accompaniments. It was the finest production of any choral work ever given in this city, and was a triumph for Director Pache. The large audience was most demonstrative in its approval of the solo and choral work.

The Musical Art Club, an organization of thirty of the best male voices in the city, with G. Fred Kranz, president, and David S. Melamet, director, gave the second concert of its ninth season at Lehmann's Hall on April 20, before a large audience. The soloists were Lynn Hobart, tenor; Grant Odell, baritone; Hobart Smock, tenor, and R. Fuller Fleet, bass. The accompanist was Mrs. David S. Melamet. Besides the choral numbers there were various solos, duets and quartets, all of which were well received.

The Meyerbeer Singing Society gave its fourth annual sacred concert at the Princess Theater on Sunday evening, under the direction of Abram Moses, and with Rose A. Gorfine as accompanist. Solo numbers were excellently rendered by Martha Nathanson, pianist; Harry Sokolove, violinist; Joel Belov, cellist; Jacob Miller, bass, and Alfred Goodman, baritone.

A song recital of more than ordinary interest was given by Mrs. H. Clay Browning, soprano, of Washington, D. C., at the Arundell Club on Thursday afternoon. She was assisted by Marguerite W. Maas,

pianist; Mrs. Herbert E. Greene, violinist, and Florence Jebb, accompanist.

Thaddeus Rich, concert-master of the Philadelphia Orchestra, was the soloist at the last meeting of the season for the Musical Club at the residence of Dr. and Mrs. Thomas H. Buckler. W. J. R.

WERREN RATH IN BROOKLYN

New York Baritone Assists Mr. and Mrs. W. G. King in Recital

William Graefing King, violinist; Edith Milligan King, pianist, assisted by Reinald Werrenrath, baritone, and Charles Albert Baker, accompanist, gave an interesting program at the Academy of Music, Brooklyn, on Friday evening, April 23.

Mr. and Mrs. King played the first number, Grieg's F Major (violin) Sonata, with poetic feeling, balance and a good ensemble. Mr. Werrenrath followed with Caesar's Lament, a typically Handelian recitation and aria, and other well-selected classics, which were rendered most artistically.

Mr. Werrenrath manages his voice—one of wide range and most agreeable to hear—with apparent ease and pleasing effects. His clear enunciation is another point worthy of praise.

Though he did everything with credit to himself, the song with German words by Fox, and Hawley's "Molly's Eyes" were his best numbers.

Charleston Festival a Success

CHARLESTON, S. C., April 26.—The Charleston Music Festival, which was under the direction of Frederick Brueschweiler, took place Saturday. A festival chorus of 200 voices and a young ladies' chorus of 200 voices gave Bach's "Arminius," with the assistance of the New York Symphony Orchestra, with Nevada Van der Veer, contralto; Reed Miller, tenor, and Gustaf Holmquist, basso. Frederick Brueschweiler, organist of St. Michael's Episcopal Church, conducted the performance in most capable manner.

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Caroline Gardner Clarke-Bartlett to Be Nordica's Guest During London Season

Farewell Song Recital Prior to Sailing for Europe Early in May

Boston, April 26.—Mme. Caroline Gardner Clarke-Bartlett, one of Boston's best known teachers and soloists, gave a farewell recital of songs in Jordan Hall last Saturday afternoon, before a warmly enthusiastic audience of good size. The artistic accompaniments of Mrs. Clara Tippet added greatly to the success of the recital.

This was Mme. Bartlett's last recital prior to sailing, early in May, for Europe with Mme. Nordica, whose guest she will be during the coming London season. The program was of unusual interest by reason of the character of the selections and their arrangement and the thoroughly artistic manner in which they were delivered. The numbers follow:

Thuille's "Waldesgang," Franz's "Schlummerlied" and "Mädchen mit den rothen Mundchen," Brahms's "Liebliche Wägen," Hahn's "Si mes vers avaient des ailes," Godard's "L'amour," Stern's "Soupir," Mozart's "Non so più," from "Marriage of Figaro," H. H. A. Beach's "I Know Not How to Find the Spring," Helen Hopekirk's "Bandruith," Margaret R. Lang's "April Weather," Theresa H. Garrison's "Bobolink," Clara K. Rogers's "The Answer," Chadwick's "Armenian Lullaby," Harris's "Lady Spring," Clough-Leighton's "Who Knows?" DeKoven's "Norse Lullaby," Loomis's "A Little Dutch Garden," Mallinson's "Sing! Break into Song," Wassall's "Early," Nevin's "Little Boy Blue," Whelpley's "The Snow Man" and "Fair Weather."

Mme. Bartlett was enthusiastically applauded, and was obliged to repeat several numbers, and at the close of the first part of the program and at the end added encores, playing her own accompaniments.

Mme. Bartlett presents the striking combination of a teacher who has an unusually successful method of instruction and who possesses at the same time the ability to give a personal exemplification. She paid a compliment to five of Boston's well-known women composers, all of whom are her personal friends, and this group of songs added greatly to the pleasure of the afternoon. The group of children's songs was placed on the program by request. The opening song, by Thuille, was sung here probably for the first time. She was particularly happy in her singing of the aria, and in both the French and German, as well as English songs, the enunciation was irre-



MME. CLARKE-BARTLETT
Boston Teacher and Singer

proachable. During the entire program she displayed complete ease, and there was at all times graceful phrasing and beauty of tone.

Mme. Bartlett has been engaged to sing with the New York Symphony Orchestra, Walter Damrosch, conductor, next season, and has a great many concert and oratorio engagements pending. She will undoubtedly sing in recital in London this season, and it is probable will make bookings for appearances in oratorio there next season. She expects to return to America in July, and will spend several weeks of rest at her Summer home in New Hampshire. Arrangements are now being completed for opening a New York studio, which will be in charge of Alfred Hunter Clarke. Winburn B. Adams will be Mrs. Bartlett's personal representative in the Boston and Springfield studios next season. D. L. L.

DETROIT ORCHESTRA HAS SMALL DEFICIT

New York Singers Close Artists' Series with an Attractive Musical Program

DETROIT, MICH., April 26.—Now that the season of the Detroit Orchestral Association is over and the outcome of the year reckoned, the deficit is shown to be \$2,500. This is very small, and will be an agreeable surprise to the guarantors of the association. When it is realized that cities like Milwaukee, St. Louis, Spokane and Seattle are giving such large sums to the support of local symphony orchestras, this amount, with the excellent record made by the association this year and the increase of size in the audiences, gives a very promising outlook.

The Orchestral Association's every concert this season has been characterized by an advance in artistic quality over other years. The attendance has increased very appreciably, and will doubtless continue to do so. It is only a matter of time before the association will support itself, particularly as, in the course of the next two years, we shall doubtless get a hall.

The Tuesday Musicales brought its artist series to an end on Tuesday evening with a concert by the New York Concert Company, consisting of Caroline Hudson, soprano; Pearl Benedict, contralto; Cecil James, tenor, and Frank Croxton, bass, with Helen Wolverton as accompanist.

The audience received the delightfully arranged program with great enthusiasm. It was quite out of the ordinary, and, while somewhat lighter than the others of the series, was most interesting. The second part of the program, H. Lane Wilson's

"Cycle of Old English Melodies," was particularly appreciated.

Miss Hudson's rendition of the Aria from Weber's "Der Freischütz" was excellent, it being particularly well suited to her fine voice, with its clear, high tones. Miss Benedict disappointed her many admirers in this city by omitting her solo numbers because of indisposition. She sang in the quartets, however. The beautiful quality and splendid range and power of Mr. James's tenor voice made him a favorite with the audience. The low tones of Mr. Croxton's voice are unusually attractive. He has unusual power, and his voice, fortunately, shows no sign of the strain to sing high which is so common among basses.

Miss Wolverton's accompaniments were more than adequate. This last concert was, on the whole, one of the most successful of the year. F. S.

BLANCHE DUFFIELD'S SUCCESS

Coloratura Soprano Wins Favor as Soloist in Brooklyn

The Concordia Ladies' Chorus, which is now two years of age, under its director, Adalbert Fuhge, demonstrated to a large and friendly audience on Sunday evening last, at Breitkopf's Congress Hall, Brooklyn, that it has by hard practice earned a place in the front rank of local singing societies. The voices were fresh and an even balance of the parts was preserved. Before the opening chorus and at other times during the evening an orchestra from the Manhattan Opera House, Gustave Bach, concertmaster, played music of a light or popular character, and there were solos by Blanche Duffield, coloratura soprano, and Berrick von Norden, tenor. Miss Duffield is a brilliant soprano, with a voice especially adapted to the showy in music. Mr. Van

Norden is an excellent tenor, whose sympathetic and agreeable vocal style is admirably suited to *Lieder* singing. The Ladies' Chorus was also assisted by the Singing Society Concordia, an organization of men.

YORK, PA., FESTIVAL GIVEN SUCCESSFULLY

Spring Concerts Lead to Plans for a Series of Performances for Next Season

YORK, PA., April 26.—With the assistance of the Boston Festival Orchestra, the Baltimore Oratorio Society and prominent soloists, the York Oratorio Society scored another triumph at its sixth annual Spring festival here last week. The opening concert was featured by the presentation of "The First Walpurgis Night," in honor of Mendelssohn's centenary anniversary.

At the symphony concert a chorus of school children sang, unaccompanied, part-songs under the direction of John Denues, supervisor of music in the York schools. The climax was reached in the joint rendition of Saint-Saëns's "Samson and Dalila" by the societies, of which Joseph Pache, of Baltimore, is conductor. Nearly 800 singers and players participated in the festival.

At the Wednesday night concert the choruses, "Now May Again Breaks Winter's Chain" and "Come with Torches Brightly Flashing," and the solo, "Know Ye Not a Deed," were strikingly executed. The soloists were Mme. Florence Mulford, contralto; Frank Ormsby, tenor, and Gwilym Miles, baritone.

Wagnerian music again proved attractive, the "Tannhäuser" chorus, "Hail Bright Abode," and the "Vorspiel," from "Die Meistersinger," being well received. Mme. Mulford sang *Santuzza's* song from "Cavalleria Rusticana," and Mrs. Miles the prologue from Leoncavallo's "I Pagliacci." Each effort required an encore. The Boston Festival Orchestra presented Bruneau's suite, "L'Attaque du Moulin."

The children's chorus, rendered impressively at the symphony concert Thursday afternoon Thompson's "A Night Hymn at Sea," Abt's "Roaming" and Brahms's "Cradle Song." Marie Stoddard, soprano, sang the aria from Bizet's "Les Pêcheurs de Perles," while Carl Webster, cellist, played Saint-Saëns's allegretto from the Concerto in A Minor and a Boccherini rondo. In addition to presenting Tchaikovsky's suite, "Casse Noisette," the Boston Festival Orchestra rendered the overtures, "The Flying Dutchman," Wagner; "Sigurd," Reyer; Mandolinata, Muller-Berghaus; Marcietta, Sudessi.

The achievement that made the festival the equal of the one held two years ago, when the Damrosch Orchestra, Mme. Sembrich and other soloists were the attraction, was attained in the rendition of "Samson and Dalila." The York and Baltimore choruses gave the masterpiece in such a manner as to arouse the audience from the opening chorus, maintaining the interest to the end. The soloists were Mme. Mulford, *Dalila*; George Hamlin, *Samson*; Mr. Miles, the high priest; Oscar Hunting, *Abimelech*.

The success of the rendition is expected to result in joint concerts being conducted by the societies next season. During the close of the festival Conductor Joseph Pache was presented with a set of diamond cuff buttons by the local singers. The attendance at the concerts was disappointing, but the festival, which cost about \$3,500, was satisfactorily financed. W. H. R.

Dr. J. Mendelssohn's Valse Enjoyed

August Fraemcke, pianist, furnished the musical entertainment at the recital given before an audience composed of members of the German Chorus Directors' League of America, in Allaire's Hall, No. 192 Third avenue, New York, last Sunday evening.

The program included selections by Chopin, Gluck-Brahms, Schumann, Nieh, Scriabine, Paganini-Liszt and Dr. J. Mendelssohn. The latter's composition, a valse, was very well received, and reflected much credit on the well-known Carnegie Hall teacher. Its measures were pretty and graceful and the motif had been well varied.

The Misses Sassard at Sherry's

Eugenie and Virginia Sassard, mezzo-soprano and soprano, respectively, gave a vocal recital at Sherry's Tuesday evening, April 20. Anne V. Mukle was the accompanist.

Virginia Sassard's best number was "Le Chant Lindou," Bemberg, and the latter appeared to greater advantage in "Chanson des Baisers," also by Bemberg. In the duets their voices blended admirably and gave most satisfaction in "Les Norwegiennes," Delibes. In five years these young women have made remarkable progress.

DRESDEN ORCHESTRA SCORES IN DETROIT

Foreign Organization, and Noted Soloists, Add to Their List of Triumphs

DETROIT, April 26.—The Spring Music Festival given by the Dresden Philharmonic Orchestra, opened with a concert at the Light Guard Armory, Friday night, April 16.

Jeanne Jomelli was the prima donna associated with the orchestra at this first concert, and Albert Spalding, violinist, appeared during the entire series of concerts.

The concert opened with a rendition by the orchestra of Goldmark's Overture to "Sakuntala," which was given with splendid fire and a complete realization of the oriental coloring of the piece. This was followed by Tchaikovsky's Capriccio Italien, and the "Peer Gynt" Suite, No. 2. The audience applauded each number with great fervor.

Mme. Jomelli was recalled four times after her dramatic rendition of the "Infelice" of Mendelssohn. She also sang Gounod's "Ave Maria" to the great delight of her hearers.

Mr. Spalding's performance of Saint-Saëns's Concerto in B Minor was greeted with storms of applause. He gave the only encore granted during the afternoon.

The concert on the afternoon of April 17 was poorly attended, as was the concert of the preceding evening, but the audience was an understanding one and followed the carefully chosen and well-rendered program with sympathy and enthusiasm.

The opening number, the overture to Weber's "Der Freischütz," was played with an interpretative skill that to many of the hearers cast a new light on the composition. Liszt's "Les Preludes" was another rendition in which the orchestra showed the masterly playing which has given it such a name.

Mme. Frieda Langendorff sang the aria, "My Heart at Thy Sweet Voice," with a dramatic fervor that stirred the audience to great enthusiasm. Her mezzo-soprano voice is dramatic and vibrant, and her reputation as a singer of heavier opera rôles has been well earned.

Germaine Schnitzer played Liszt's concerto in E Flat Major with a quality of tone that was unusual, and made her performance one of the most pleasing events of the afternoon.

Mme. Charlotte Maconda sang two very interesting selections an aria from Charpentier's "Louise," and an aria from the "Magic Flute."

The evening concert was attended by a good audience, Nordica being the attraction which brought out many Detroit people. As always, she completely won her auditors. She began with a cavatina from the "Reine de Saba." During the course of the evening she thrilled the audience particularly by a most dramatic rendering of "The Erl King." She responded to more encores than all her program songs.

The orchestral event of the evening was a rendition of Dvůřák's "New World" Symphony, which was played with virility, and yet a delicacy that brought out the peculiar beauties of the composition.

Albert Spalding again proved that he has earned his reputation as one of the really great violinists by his playing of Mendelssohn's Concerto in E Minor.

The Dresden Orchestra's Spring Festival in itself was a thing to delight the ear in every way. It is regrettable that more Detroiters did not take occasion to hear it. F. C. S.

Richard Platt Plays Own Compositions

Boston, April 26.—Richard Platt, pianist, took part in a concert given by the Harvard Musical Association Friday evening, the 16th. He played two of his own compositions, "Dusk" and "The Gulls"; also a Barcarolle, Nocturne and Scherzo of Chopin, Ravel's Sonatine and Schumann's "Kreisleriana," op. 16, Nos. 1, 2 and 5. Mr. Platt was warmly applauded for his excellent playing and also for the beauty of his own compositions. D. L. L.

Maurice Nitke in Concert

Maurice Nitke, a violinist, assisted by Mrs. Cecilia Niles, soprano; Harry McClasky, tenor, and Malcolm Clegg-Maynier, pianist, gave a concert in Carnegie Lyceum last Sunday evening. Nitke was heard in Rubinstein sonata, Mrs. Niles sang the "Dich theure Halle!" from "Tannhäuser," and Mr. McClasky was heard in several songs.



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Chicago Adopts Two Noted Musicians of Europe for Its Musical College

William K. Ziegfeld's Recent Trip Abroad Results in Engagement of Alexander Sebald, Violinist, and Anton Foerster, Pianist

CHICAGO, April 26.—The youthful but enterprising and astute manager of the Chicago Musical College, William K. Ziegfeld, but recently returned from a diplomatic tour of the great centers of Europe, where he was successful in securing some notable en-

Alexander Sebald, violinist, and Anton Foerster, pianist, and the announcement of their names is sufficient qualification to recommend them in the highest terms to those who know anything of musical affairs in Europe. Messrs. Sebald and Foerster will arrive early in the Fall and immediately begin their work as teachers in the Chicago Musical College, an institution which has probably brought more famous musicians to this country than any school, orchestra or concert manager.

One of the most remarkable figures in the field of music of Europe is Alexander Sebald, the Hungarian, who through his wonderful gifts, virtuosity of accomplishment and the magnetic strength of his personality has commanded recognition in every musical center of the Old World. During the past two seasons many of the leading critics have proclaimed him the greatest violinist of the day. His repertoire is tremendous and is remarkable for its versatility. In one of his studio evenings, so called, this pianist played twenty-four Etudes of Paganini on one program, and held his audience in breathless interest from the beginning to the end.

As a pedagog Sebald stands equally high, occupying the position as head of the Sebald Violin School in Berlin, where may be found students from every country in Europe, as well as from North and South America. One of his pupils, his assistant



ANTON FOERSTER

Distinguished Berlin Pianist, Who Will Join the Faculty of the Chicago Musical College

listments for the faculty of the great musical educational institution of the West.

It is a matter for congratulation, and Chicago music lovers and musicians can take justifiable pride in the announcement that two of the foremost artists and teachers of Europe are to make their homes here as a result of this recent invasion. During the interim of his absence Dr. Ziegfeld, the president, and Carl Ziegfeld, the secretary and treasurer of the college, have been largely occupied in pushing to completion the beautiful new building on Michigan avenue, into which they will move next week.

Chicago has long occupied an enviable position among the cities of the world as the home of famed artists of every nationality and every department in music, and there is ample reason to believe that the eminence will be augmented in the near future. Berlin, New York, Paris, Stuttgart, may claim native-born artists galore, but Chicago's position is unique, for, in addition to its own admirable coterie of residential artists, it has been successful through the enterprising educational agency in luring others from their own land, as much through authentic report of artistic affairs here as by any promise of unusual financial remuneration.

The latest additions to Chicago's musical coterie of famous players are



Concena Gsch. In G major. Alexander Sebald

ALEXANDER SEBALD

This Eminent European Violinist Will Teach at the Chicago Musical College Next Season



WILLIAM K. ZIEGFELD

The Enterprising Young Manager of the Chicago Musical College

teacher, Anatoli Melzakowski, will accompany Sebald to America, associating in the same capacity at the Chicago Musical College.

The name of Anton Foerster has long been favorably known to Americans, not only as one of the greatest virtuosi, ranking up with the few elect, but equally noted as a teacher. Many of his pupils have appeared in concert with success in this country, and are holding positions as teachers throughout the Union.

At a *Clavierabend* by Foerster in Berlin all of the leading musicians and critics of the German metropolis, those who enjoy the highest form of pianistic interpretation, invariably attend these select soirées. Foerster, in coming to America, gives up an enviable artistic and social position in Europe, which is the envy and inspiration of leading artists.

His magnificent villa in a fashionable suburb of Berlin is the mecca of the most elect in the artistic life of the German capi-

tal and the scene of many elaborate social functions, where the artists, critics and social leaders delight to assemble informally. C. E. N.

Heinrich Meyn's Activity

Heinrich Meyn, the baritone, whose enjoyable song recital was reviewed in *MUSICAL AMERICA* last week, sang this week with his usual success at the opening exercises of the School of Applied Design, and the evening before this recital at the Colony Club, when he rendered a program of Gerret Smith's songs, sharing the tumultuous applause with the American composer. Mr. Meyn brought his Western recital tour to a close by giving another one of the joint recitals with Nathan Fryer at Music Hall, Chicago, on April 14. His Canadian tour prevents him from joining Mr. Fryer at Oberlin College this week.

Edouard Risler, the French pianist, is making a Scandinavian tour at present.

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ANNOUNCES

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PAUR'S ORCHESTRA LOWERS ITS DEFICIT

**For First Time in Three Years
Guarantors Do Not Have to
Pay Their Full Pledges**

PITTSBURG, April 26.—For the first time in three years the guarantors of the Pittsburgh Orchestra will not be called upon to pay the full amount of their pledges. The annual report of the orchestra, just prepared by Manager W. T. Mossman, shows a reduction of \$4,099.08 in the annual deficit. The success of the season just closed has led to devising plans to make the orchestra a permanent institution. The total receipts for the season were \$68,100.79. A deficit of \$40,415.50 is reported, which will be made up by the guarantors.

The judges who will act for the Pittsburgh Male Chorus in the competition for the best setting for male voices of Walt Whitman's poem on Abraham Lincoln, "O Captain! My Captain!" have just been announced, and are as follows: Ad. M. Foerster, Pittsburgh; Wilson G. Smith, musical critic Cleveland Press, and P. C. Lutkin, dean of the Northwestern University School of Music, Evanston, Ill. The prize number, for which \$100 is offered, and which must be written by an American, will be sung at next season's first concert, provided the number is received in time to be printed.

The three hundred and fifty-second reception of the Pittsburgh Art Society was held last Tuesday night by that organization in Carnegie Music Hall. The Kneisel Quartet rendered an attractive program.

The Apollo Club will give its closing concert of the season on Thursday, May 6, at Carnegie Music Hall, under the direction of Rinehart Mayer. Mme. Hissem de Moss, soprano, will be the soloist, and makes her third appearance with the club on this occasion. She will sing a group of songs written especially for her.

The Mozart Club gives its final concert of the thirty-first season on Tuesday evening, May 4, at Carnegie Music Hall. Dallmeyer Russell, a native Pittsburgher, who has just returned from Europe, will play piano solos. Florence Hinkle will be soprano soloist, and will sing the solo part in Gounod's "Gallia." One of the interesting numbers will also be Silas G. Pratt's setting of "Tell Me, Ye Winged Winds," a new work.

The Pittsburgh Festival Orchestra, Carl Bernthaler, director, began its Spring tour last week, playing in Buffalo, appearing with the Buffalo Orpheus, and in Dunkirk, Lockport and Erie. E. C. S.

CLUB WILL NOT DISBAND

**Denver's Tuesday Musicales Reorganizes
and Elects Officers**

DENVER, April 24.—Contrary to the report that the famous Tuesday Musical Club of this city would disband at the close of the present music season, it was definitely decided by a majority of the members at the annual meeting of the club, held last Tuesday, to prolong the life of the organization and to elect a new board of directors, managers and other officers. This will be welcome news to local music lovers, who for the past eighteen years have felt the elevating influences of this model society.

Handel's "Samson" was sung last week at Trinity M. E. Church by a chorus of 250 voices, under the direction of Wilberforce J. Whiteman, whose ability to produce oratorio successfully is earning him just recognition. Frederic Martin, the bass, appeared as *Harapha*, Mrs. Whiteman as *Micah*, Garnett Hedge as *Samson*, Minnie Bergman as the *Israelitish Woman*, Grace Field as *Delilah* and Mr. Perkins as *Manoah*.

Robert Slack presented two artists of international fame to Denver concertgoers at the Auditorium last week. The first, Olive Fremstad, found instant favor with an audience roused to a fine enthusiasm at the first appearance here of this remarkable singer. She was assisted by the young pianist, Mary Angell. The other artist was the youthful violinist, Mischa Elman, whose fine playing at his first recital in this city a short time ago earned him this re-engagement. As was expected, his triumph was complete, and so satisfactory that Mr. Slack has booked him for two appearances next season.

Dvorák's symphony, "From the New World," was the principal work performed Monday at the final concert of the Spring series given by the Denver Sym-

phony Orchestra, under the direction of Raffaelo Cavallo. The soloist of the evening, Bessie Dade Hughes, contralto, won a decided ovation after a brilliant interpretation of Rossini's "A quel Giorno," from "Semiramide."

HELEN REYNOLDS TRIO IN BOSTON RECITAL

**Bertha Wesselhoeft Swift Assisting
Soloist at First Public Concert
of Organization**

BOSTON, April 26.—The Helen Reynolds Trio—Helen Reynolds, violin; Katherine Halliday, cello; Margaret Gorham, piano—gave their first public chamber concert this season in Boston in Steinert Hall last Thursday evening. The Trio had the assistance of Bertha Wesselhoeft Swift, the Boston soprano. The program included:

Beethoven's Trio in D Major, Op. 70, No. 1; Edward Schütt's Waltzer-Märchen, Op. 54, and Sinding's Trio in D Major, Op. 23, and these songs: Aria from Massé's "Paul et Virginie," Ronald's "Down in the Forest," Hildach's "Es ist kein Berg so hoch," Harty's "Lane o' the Thrushes," Sibelius's "Longing," and "A Maiden Yonder Sings," and Cowen's "Thoughts at Sunrise."

The Beethoven Trio was beautifully played. It is a work which appeals to the average concertgoer, and it was given an emotional interpretation by Miss Reynolds and her associates. The Sinding Trio was played brilliantly, and there was the most spontaneous applause after the first movement in this number, and also after the "Waltzer-Märchen." Mention has already been made in these columns of the particularly fine ensemble obtained by this trio, and the concert Thursday evening served to emphasize the impression in this respect which has been created at a number of private recitals given during the season. Miss Reynolds produces a beautiful tone, and both she and Miss Halliday played with intimate musicianly understanding, while Miss Gorham's attainments and musicianship are ever apparent in her carrying of the piano part.

Miss Swift has been heard often at semi-private recitals at the Tuileries and at social affairs, and although she has devoted more particular attention for the past two or three years to the singing of songs for children, she shows that she is equally successful in regular song recitals. She deserves especially favorable mention for her singing of the Ronald and Hildach numbers, where the appeal was rather more intimate, although she sang the aria impressively. D. L. L.

WINNIPEG HAS FESTIVAL

**Minneapolis Orchestra and Soloists
Triumph in Canada**

WINNIPEG, CANADA, April 24.—Western Canada's second annual Musical Festival, under the auspices of the Winnipeg Oratorio Society, was brought to a successful conclusion on April 21. The Minneapolis Symphony Orchestra, under Emil Oberhofer's baton, played again this year and brought as soloists Louise Ormsby, soprano; Esther May Plumb, contralto; Garnett Hedge, tenor; Arthur Middleton, bass; Richard Czerwonky, violinist; Carlo Fischer, cellist, and Henry J. Williams, harpist, the latter three being members of the orchestra.

The principal work performed at the festival was Mendelssohn's "Elijah," and the Winnipeg Oratorio Society, a body of 200 singers, in conjunction with the orchestra and soloists, gave a creditable performance. At the last of the six concerts, Wednesday, chorus and orchestra again combined, giving scene from Grieg's "Olaf Trygvason."

The soloists were well received, and shared the honors with the orchestra and chorus. The festival was a great success, owing especially to the good management of Frederick Warrington, conductor of the Oratorio Society, and F. Nelson Gee, accompanist. As a result of the festival a Winnipeg Symphony Orchestra is a probability, and announcement has been made of a four days' festival for next year.

American Music for New York Parks

Nahan Franko will conduct the public concerts in Central Park this Summer, as well as in the smaller parks where orchestral concerts are given. His program will mingle popular and classical numbers, and all the concerts will be conducted by American musicians.

This will be in the nature of a novelty, heretofore all these concerts having been conducted by musicians of foreign birth.

Tilly Koenen, the Dutch contralto, who is to tour this country next season, gave her annual concert in her native city, The Hague, to a crowded house.

SUNDAY CONCERT BY DRESDEN ORCHESTRA

**Soloists and Players Do Brilliant
Work in Concert Given in
Cincinnati**

CINCINNATI, April 26.—Sunday afternoon in Music Hall, Cincinnati had an opportunity to hear the excellent Dresden Philharmonic Orchestra under the direction of Willy Olsen, with Germaine Schnitzer, Albert Spalding and Mme. Langendorff as soloists. Mme. Langendorff was not announced for this concert, but on account of the illness of Mme. Jomelli, was called upon to sing. Unfortunately this organization which really plays very well, was compelled to come to Cincinnati on Sunday afternoon, and as a result the audience was not nearly as large as it should have been. The appearance of so many soloists on the program was somewhat unusual, but their work was thoroughly appreciated. Miss Schnitzer again gave proof of her brilliant attainments, and Mr. Spalding, with whose work Cincinnati are not as familiar, was warmly received. Mme. Langendorff sang the Aria from "Samson and Delilah," and greatly pleased her hearers.

The final concert of the Mozart Club for the current season was given in the Odeon on Thursday afternoon. Among the compositions performed at this concert were two new ballads by Louis Victor Saar, of the College of Music, "The Boatman" and "Love's Query," which are dedicated to the club. Another new song brought out which is dedicated to the club was "Hans and Gretel," by Theodor Bohlmann, of the Conservatory of Music. The soloist was Douglas Powell, baritone, and the club was under the direction of J. Alfred Schehl, to whose untiring efforts the results attained by this organization are due. The ensemble has shown splendid improvement at each concert, and the result of careful rehearsing was especially noticeable at this concert.

Among the many interesting students' affairs of the week should be mentioned the recital by Signor Mattioli's pupils at the Odeon Wednesday evening, when scenes from "Faust" were given in costume.

Monday evening, a recital of ensemble and solo numbers by the pupils of Adolph Hahn, violinist, was given in Aeolian Hall. The Misses Grace and Luella Keller, pupils of the Conservatory, were heard last week in recital at their home in Norwood. This recital marks the beginning of their professional career for they leave shortly for an extended concert tour throughout the West.

The closing of the concert season marks the beginning of the pupils', and graduation, recital season, and such affairs occur almost nightly in this city, where there are numerous important schools as well as private studios. This will continue until well into June, when the schools will close, though many will offer Summer courses. F. E. E.

ELLIS CLUB CONCERT

**Los Angeles Chorus Sings David's "The
Desert" Impressively**

LOS ANGELES, April 24.—The third concert of the Ellis Club of Los Angeles was given at the Simpson Auditorium on Tuesday evening, April 13. The following program was given: Part I.—T. Cooke, "Strike, Strike the Lyre"; Isenmann, "I Love Thee"; Gounod, "The Grasshopper and the Ant"; Beach, "Ah, Love, but a Day"; von Fieltz, "Die Nonne"; Brahms, "Lullaby"; Bizet, "Saint John of Patmos." Part II.—David, "The Desert."

The club was assisted by Mrs. Beatrice Hubbell Plummer, soprano; Joseph Pierre Dupuy, tenor; Hobart Bosworth, reader; the Euterpean Quartet and Orchestra, Arnold Krauss, concertmaster, and Mary L. O'Donoghue, accompanist.

The concert proved greatly interesting and was carried out with the highest artistic perfection. J. B. Poulin, conductor, deserves great credit, especially for his work in "The Desert," which proved to be of exceptional interest and beauty.

Lola Carrier Worrell Appears

CANON CITY, COL., April 24.—The Wednesday Musical Club of this city presented Mrs. Lola Carrier Worrell, composer and pianist, of Denver, and Mrs. Wallace Cahill Ayer, soprano, of New York City, at an Easter musicale last week, which proved to be an event of importance in local musical and social circles. In addition to

her appearance as pianist, Mrs. Worrell gave her own interpretations to several of her works. Three of this talented composer's songs—"It Is June," "Waiting" and "Eternal Love"—were ably sung on this program by Mrs. Ayer, and received the marked approval of an enthusiastic audience. W. S.

THE "A CAPPELLA CHOIR" PERFORMS THE "ELIJAH"

**Men's Chorus, Organized by Hugo Kaun,
Gives an Excellent Concert in
Milwaukee**

MILWAUKEE, April 26.—Mendelssohn's "Elijah" was presented at the Pabst Theater last week by the A Cappella choir, with the enthusiastic approval of a capacity audience. The chorus of 170 voices revealed good tone quality and volume, especially in the tenor and bass sections, and the general consensus of opinion is that the efficiency of the choir is equal to that of any other local organization. The solo quartet consisted of Genevieve Clark-Wilson, Mrs. Berthold Sprotte, Frederick Carberry and William Harper, bass, director of the Conservatory of Music at Lawrence College. The heaviest share of the solo work fell to Mr. Harper, whose presentation of *Elijah* was marked by great dignity and breadth of conception, as well as a sustained power of expression. Mrs. Wilson also scored in the rendition of the soprano aria, "What Have I to Do with Thee?" and the introduction of the second part, "Hear Ye, Israel." The German version of the production was sung by the A Cappella Choir with intelligence and a perfect enunciation that greatly heightened the effect.

The Milwaukee Männerchor, organized in Milwaukee some ten years ago by Hugo Kaun, the well-known composer, recently rendered Schubert's setting of the Twenty-third Psalm, "The Lord Is My Shepherd." The concert showed well the steady improvement of the musical organization, and the folk-songs by Koschat, Juengst, Hans Wagner and Dregert, in which five of the leading singers scored, were much appreciated. The Steindel Trio from Chicago gave a remarkably perfect rendition of the Mendelssohn trio. The audience was large and was most liberal in its applause.

The last in the series of Sunday afternoon concerts by Christopher Bach's Milwaukee Orchestra was given recently before a large audience.

BURRITT SUMMER SCHOOL

**Well-Known Teacher's Book Reaches
Its Eighth Edition**

William Nelson Burritt, the well-known teacher of voice, whose studios are No. 834 Carnegie Hall, New York, will give a Summer course for non-resident teachers and those students who do not wish to stop their work for the usual long vacation. Owing to the desire of out-of-town students who wish to spend their time in New York the Summer course will be conducted in the city.

Mr. Burritt's book, "A Process of Vocal Study," has just been revised and issued in its eighth edition. This book has seemed to meet a very pressing need, for 16,000 copies are now in circulation and the demand rather seems to grow than to lessen. This is in itself a favorable commentary on the work of the Burritt studios.

Elizabeth Patterson, a young contralto from the West, and who has been in New York but a short time, has been engaged as contralto soloist at one of the largest churches in Yonkers, N. Y. Her voice is quite unusual in quality, and, with her charming personality, bids fair to make her a singer of distinction.

Glenn Hall, the American tenor who has just signed a contract with the Metropolitan Opera Company, was for seven years a pupil of Mr. Burritt, to whom he owes much of his present success.

McCall Lanham's Guest Afternoon

McCall Lanham's "Guest Afternoon" was held last Sunday at Kate Chittenden's American Institute of Applied Music, on West Fifty-ninth street. An excellently arranged program was felicitous to a large and fashionable audience. Bruno Huhn's charming compositions formed the lion's share of the entertainment, in which participated Edith Chapman Gould, soprano; Mildred Potter, contralto; Vladimir Dubinsky, cellist; McCall Lanham, baritone, and Ethel Peckham, accompanist.

Miss Chittenden had ably superintended the arrangements of the fine concert hall of the institute, which has been a pleasant party to so much prosperity and success during the past season.

All the artists were in splendid fettle, and found zest in accumulating their auditors' enjoyment.

WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.

From stereograph copyright by Underwood & Underwood.

At Mr. Lummis's house these first Los Angeles days, in January, 1904, were spent in a little world of Spanish-Californians and Indians. I not only heard many of their songs, I swam in the musical atmosphere of them—the suave or vivacious songs of the Spanish settlers and the weird, sombre, and mysterious songs of the dwellers of the desert. When I went on my journey I took with me very vivid impressions indeed of this folk music of the Southwest, so intensely characteristic and colorful. Before leaving Los Angeles I met the singer, Harry Barnhart, who has since proven himself so doughty a pioneer in the singing of these songs of the West, and which fall at first strangely upon Eastern ears.

Stopping a few days in the remote and beautiful Ojai Valley, I went on to San Francisco, in both of which places I found a welcome for my minstrelsy. At the famous Bohemian Club in San Francisco I increased my acquaintance with composers by meeting with William J. McCoy, H. G. Stewart, Edward Schneider, and Joseph Redding, all of whom have contributed their talents in no unstinted measure to the upbuilding of the great midsummer High Jinks, or Forest Festival, at the club's grove of giant redwoods on the Russian River. McCoy invited me cordially to be present at the Jinks, of which he was the composer and Will Irwin the poet, and which was to take place in August of the same year.

One of the most interesting experiences of this first visit to San Francisco was my meeting with still another composer, Carlos Troyer. Professor Troyer was not of American birth, but had early gone from Europe to South America, where he conducted an opera company *en tour*, in what might be called the early days. Of the

shooting off the finger of a caballero. Thus was the high social estate of caballeros maintained.

At a later period Professor Troyer, who is a man deeply versed in the arts and sciences, a veritable savant, became the friend of Frank Hamilton Cushing, and with him underwent certain of the initiations into the mysteries of the Zuni tribe. The professor had already availed himself of his sojourn in South America to study the Incas and other ancient races and tribes, and to record a number of their songs. He was thus already qualified to deal with the Indians, and by this knowledge, and even more especially by his violin, he won his way at once to their favor. He astonished them by the quickness and accuracy with which he could reproduce their songs upon his instrument. They insisted that he was a reincarnated Zuni. Thus he was able to collect a number of their most ancient and sacred songs, which he put into a form, vocal or instrumental, available for the modern singer and musician.

One of these songs is particularly uplifting and inspiring in character. This is the "Sunrise Call," sung by the sun priest at sunrise from the rooftop of the pueblo. The Zunis look for a redeemer, a god Montezuma, who is promised to appear in the clouds at sunrise. The song, with its stirring calls of "Rise, Arise!" is sung to call forth the people to greet the god as he appears in the splendor of the approaching dawn. Upon certain occasions this is followed by the "Coming of Montezuma," a song of acclamation, and musically of great directness and breadth.

Stranger than these is the "Ghost Dance of the Zunis." This extraordinary ceremony, the purpose of which is to summon back the spirits of departed friends and ancestors, was witnessed by Professor Troyer. The ceremony is held on the top of the "Thunder Mountain," near Zuni, at night, and only at a certain season. Two concentric circles of great fire piles are arranged with but a small space between each fire. The inner fire piles are first ignited and the fire dancers appear, nude, and passing in and out between the great fires in so intense a heat as to render the feat apparently incredible. Even at a little distance, where the people of the tribe stand watching the ceremony, the heat is almost unbearable. As the fires burn higher and higher the excitement of the dancers and the spectators rises. The dancers chant, "Hec, hec, hec, hec, hec" (come, be with us), and utter strange calls and cries of animals. As the fires and the growing excitement reach their greatest height, ghostly forms seem to appear descending and hovering over the flames. At length the fires subside, the forms disappear and the outer fire piles are ignited. The cycle of phenomena is repeated, and as the forms appear a second time the people burst forth with wild shouts of acclamation. As the forms disappear the excitement of the people is no longer controllable; they rush in, but all have disappeared, spirits and dancers alike, and only the dying fire piles remain.

The melodies and sequence of this strange ceremony Professor Troyer has reduced to a work for piano, to which a violin and a gong may be added to heighten the effect. These works and others impressed me as deeply interesting in themselves, and as containing material in which an increasing national interest will develop. My Wa-Wan Press seemed the place for them, so, with compositions by two of the other San Francisco composers whom I had met, namely,

McCoy and Schneider, back they went to Newton Center.

A morning in the studio of William Keith, the great painter of the heights of the Sierras, was one of the pleasantest experiences of my San Francisco visit, and in that city I also met Maynard Dixon, who has most profitably lent his brush and pencil to scenes of Indian and cowboy life. Professor Troyer accompanied me to the ferry when I left, and I remember vividly his parting injunction to me: "Never grow old!"

And so the journey went. At Portland I saw Mr. Ladd's magnificent collection of Barbizon paintings, and met local musicians. At Seattle I had the pleasure of meeting Mr. Curtis, who has spent his life in making a series of photographs of the Indians of North America, which will be a monument to the greatness of an ethnological endeavor of vast proportions and incalculable

America. Deep in my consciousness somewhere I heard the strange chants of Ramon and Procopio echoing and echoing, and the voices and guitars in the *patio* ringing, and saw again those vast and alluring stretches of Arizonian desert, fraught with uplift and inspiration and bigness.

But just when I had made up my mind that the great Southwest was my place, came the disappointing news that the Archaeological Institute would not provide the necessary money. It was either give up or enter what seemed a hopeless fight. I could not say which was wisdom.

The Indian, quite apart from his tribal and family life, prepares a spot in the wilderness for the living of such moments of his life as must be wholly his own. There he goes to pray his private prayers, think his private thoughts, work out his private plans. Now, I had such a place in a secluded wooded spot, not from any desire to imi-



—Drawn by Maynard Dixon.

Zuni Singing and Scattering Sacred Meal Before the Prayer Sticks

significance. A very remarkable collection of Alaskan objects I remember in Tacoma. But it was everywhere the people, and not the things, which seemed so wonderful to me—all so busy building, building, a great civilization—and to what end?

After the mists and moderate airs of a North Pacific Winter came the blinding blizzards of Montana and the Bad Lands, the crystalline and marrow-congealing days of my Minnesota Winter, well known of old; and when the circuit was completed and I again found myself in quiet Newton Center, the Spring was already begging for admission at the yielding gates of Winter.

The house—what with Wa-Wan Press and other activities—was too much like a beehive to admit of doing quiet, creative work; so, remembering Henry Gilbert and his barn, I rented an old shed, put in something which passed for a piano, and went to work on the revision and orchestration of "Dawn," the first of my larger developments of Indian themes.

Now came an exciting proposition, threatening to break up once more that coveted quiet which has always been the object of my search, and never the object found. Mr. Lummis wrote proposing that I go back to Los Angeles to help in completing a study of the Spanish-Californian and Indian music for the Archaeological Institute of

tate the Indian, but from dire need, and thither I went with my problem. As I stood thinking it over—what I should do—a peculiar stone, almost buried in the earth at my foot, attracted my attention and I stooped to pick it up. What was my astonishment to find that it was a magnificent flint arrowhead! As a student of science and a graduate of the Massachusetts Institute of Technology, I am not a superstitious person, but this little piece of flint, I must confess, sent a strange tingling up my spine to the roots of my hair. Flint is not found in this neighborhood, and one no longer expects to pick up Indian relics about Newton Center. It was a question of centuries—when the last Indian battle could have been fought upon this spot.

Perhaps that timely and eloquent arrowhead decided me—perhaps not. At least I decided, took the earliest possible train to New Haven, where I carried the point with the late Dr. Seymour, then president of the institute, and it was settled on the spot that I should go to the Southwest for the society that Summer. At Dr. Seymour's house I talked with Horatio Parker, and remember his saying to me, with all the suicidal courage of the musical purist, that there has been no music written since Mozart.

[To be continued next week.]



—Drawn by Maynard Dixon.

ZUNI SUN PRIEST

perils of such an expedition he told me an amusing anecdote. On one occasion he was being entertained at dinner by several Spanish gentlemen in one of the Spanish-American cities of South America. One of them asked him to tell them about his duels.

"Duels!" he exclaimed. "Why, I never fought any!"

"What!" exclaimed his host, "in the company of caballeros, and never fought any duels!" The musician at once expressed his willingness to withdraw.

"That is unnecessary," his host said, "but I will see that a duel is arranged at once."

The duel came off according to schedule, and the kindly musician had the pleasure of

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The choir of the North Avenue Presbyterian Church, New Rochelle, N. Y., of which L. Frederic Pease is organist and choirmaster, recently sang Dubois's "The Seven Last Words of Christ."

Edward A. Hines, of Washington, D. C., a pupil of Mrs. Susanne Oldberg, is preparing to go to Milan to complete his studies under the patronage of Alessandro Bonci, the Metropolitan Opera singer. Mr. Hines expects to sail this month.

Elsie M. Chandler, a talented young pianist, gave a Chopin recital at Synodical College Chapel, Fulton, Mo., Monday evening, April 5. Miss Chandler, who is a pupil of Professor Hall, of Synodical College, was assisted by Wort S. Morse, violinist.

John C. Griggs, of Vassar College, with the assistance of John W. Nichols, tenor, gave a lecture-recital on "Debussy and Modern French Music" at the Brooklyn Academy of Music on Tuesday afternoon, April 13.

The coming Summer season at Willow Grove Park, Pa., will present many notable musical programs. Orchestras and bands under the direction of Frederick Stock, Arthur Pryor, Victor Herbert and J. P. Sousa will appear.

Dr. Walter S. Goodale, director of the Buffalo Symphony Orchestra, has been engaged to take charge of the chorus choir at the Richmond Avenue M. E. Church, of that city. Dr. Goodale will also be bass soloist in the quartet.

Julius E. Neumann, organist, assisted by Flora W. Hardie, contralto, gave the fourth of his third series of recitals at the First M. E. Church, Stamford, Conn. The numbers of the program were chosen by request, and consisted almost entirely of modern music.

The Industrial Institute and College of Columbus, Miss., of which Weenonah Pindexter, pianist, is director of the music department, has installed in the college chapel a \$3,000 pipe organ, the funds for which have been raised entirely by the faculty and student body of the school.

Lillian Miller, pianist; Grace Kerns, soprano; Margaret Wilson, violinist; Frank Hemstreet, baritone; William E. Flint, reader; Arthur Depew, pianist, and C. Arthur Longwell appeared in the last of a series of four musicales at the studio of Mr. Longwell, in New York, on April 20.

A chorus of one hundred will celebrate the centennial of Felix Mendelssohn by a production of his oratorio, "Elijah," in Kenosha, Wis. The accompaniments will be played by a Chicago orchestra, and the whole will be under the direction of the Rev. F. Walter.

Jennie Lind Green, organist and choir director of the Grace Methodist Episcopal Church, Baltimore, Md., and a concert player of some note, gave a recital on the new organ in St. John's Church, Seaford, Del., on April 15, and also played recently in Stevens Memorial Church, Harrisburg, Pa.

Mrs. Arthur M. Brooks, contralto; Minnie Sherman Borst, violinist; and Clara M. Scranton, pianist, illustrated a lecture on "Talented Women of Today," delivered by Indiana M. Thomas, at the home of Mrs. Charles M. Williams, Meriden, Conn., on Friday, April 16.

An organ recital under the auspices of the Pennsylvania College of Music, Philadelphia, Pa., took place on April 14. The participants were Raymond S. Wilson, A. Violet Huber, L. Wiltbank Keene, Edwin R. Smythe, Charles A. Rice, Joseph A. Hopkins and Anna M. Egan.

A children's chorus of 1,500 voices under the direction of Lucy K. Cole will be a feature of the first annual May Festival to be held in the new Armory, Seattle, Wash., on May 3 and 4. No special work will be presented by the children, their selections consisting only of miscellaneous choruses.

Kate L. Lewis, pianist, gave two interesting musicales at her studio on Park Street, New Haven, Conn., on April 15 and 16. The programs were descriptive of Italy and contained compositions representative of Italian subjects by Mendelssohn, Leschetizky, Liszt, Nevin, Moszkowski, Bunting, Grimaldi, Saint-Saëns and Rubinstein.

Spencer Clawson, Jr., of Salt Lake City, Utah, has been offered a professorship in the piano department of the Music College of Denver University. Mr. Clawson has not yet accepted the offer, and the probabilities are that he will decide to remain in Salt Lake City, where he has an extensive musical following.

Miriam Arndt, soprano, of Newark, N. J., gave a concert in Wallace Hall on April 22, assisted by Blanche King Arnold, contralto; S. William Brady, baritone, and Marian Eugenie Bayer, pianist and composer, of New York. Harry Levy, violinist, and J. Lewis Manier, accompanist, also appeared on the program.

William Russel Case, who has been director of music at the De Lancey School, in Geneva, N. Y., for the past three years, has been very successful with his own school, which is named after the director, the Case Piano School. Similar success has attended his teaching in Rochester, N. Y., where Mr. Case also maintains studios.

Joseph McIntyre, pianist, Hans Letz, violinist, and Vladimir Dubinsky, 'cellist, gave two chamber-music concerts at the Women's Club, in East Orange, N. J., on the mornings of Monday, April 19, and Tuesday, April 27. The assisting vocal artists were Francis Rogers, baritone, and Paul Dufault, tenor, both of New York.

Elizabeth Thompson Wilson, contralto, assisted by Arthur Leroy Tebbs, baritone, presented a program of songs at the Denison University Conservatory of Music, Granville, O., on April 21. The accompaniments were played by Elizabeth M. Benedict, organist, and Karl Eschmann, pianist. The program contained a number of duets in addition to the solos.

Under the direction of Franz J. Strahm, organist and choir director, the choir of the Tulip Street M. E. Church, Nashville, Tenn., rendered a special musical program on Sunday, April 18. Selections by Richard Wagner, Gounod and Neidlinger, and a cantata by W. F. Peace, were performed by Mr. Strahm, Mrs. K. T. McConico, soprano, and Fritz Schmitz, violinist, and chorus.

"The Conversion," a new cantata by Alexander Matthews, will be sung at the fourth choir festival to be held in Holy Trinity Memorial Chapel, Philadelphia, on May 27. This will be the first public rendering of the work in its complete form. The festival, at which the works of local composers only will be performed, will be under the direction of Henry S. Fry.

The members of the piano class of George L. McClellan gave a students' recital in the auditorium of the Polytechnic Club, Fort Worth, Tex., on April 17. The program, which contained representative compositions by Bach, Rubinstein, Tschai-kowsky, Schubert, Jensen, Chopin, Moszkowski and Liszt, was rendered with adequate technic and excellent taste.

On Tuesday evening, April 13, the Brooklyn Amateur Musical Club, Harry Rowe Shelley, conductor, gave its fifth concert of its sixteenth season at Memorial Hall. The soloists were Grace L. Hornby, Reinald Werrenrath, and Harry Burck, and the accompanists Frank Hauser, Charles Albert Baker, and Willis Alling.

Mary Elizabeth Cheney, soprano, of New York, assisted by Otto K. Schill, violinist, gave a concert in Wallace Hall, Newark, N. J., on Wednesday evening, April 21. Mrs. Cheney, who is an accomplished singer, and has devoted much time to the study of folk songs of Wales, devoted the greater

portion of her program to these compositions.

The free organ concert on April 18, in Convention Hall, Buffalo, N. Y., was given by Archer Gibson, of New York, until recently organist and choirmaster of the Brick Presbyterian Church. The assistant was J. O. Houser, 'cellist, and the accompanist William H. Gomoh. The program contained many transcriptions of original compositions by Mr. Gibson.

The following pupils appeared at a recital recently given at the Kansas City Conservatory of Music, Kansas City, Mo.: Eunice Beasley, Verna Banks, Ora O'Neal, Mildred Rummel and Fae Taylor, pianists; Gladys Baldwin, Lenore Tyner, Jean Tyner and Hazel Harrison in a violin quartet, and Jean Norris, Nellie O'Brien and Mrs. Troutman, singers.

Alice Pinch, soprano; Lee Crandel, Jr., violinist; Mary Kelly and Mrs. Myra Whitney, pianists; Eva Whitford, contralto, and Elizabeth Regina Winston, pianist, appeared at recent concerts given in the music hall of the Library of Congress, Washington. The Misses Whitford and Winston were also heard in a joint recital at Madison Hall Seminary, in the same city.

The concert season at the Peabody Conservatory of Music, Baltimore, Md., has been one of exceptional activity, no less than 165 recitals having been given. Of these, thirty-nine were given by distinguished visiting artists and members of the conservatory faculty, while 126 were rendered by the students of the school. Over 600 pupils participated in these public appearances.

The Schill String Quartet, of Newark, N. J., gave a chamber music concert in Wallace Hall on Tuesday night, April 20, assisted by Joseph McIntyre, pianist. The program contained the Mendelssohn Quartet in E Minor, the Adagio from the D Minor Dvôrák Quartet, a Serenade by Lalo; three transcriptions by Otto K. Schill of works by Bach and Chopin, and the Schumann Quintet in E Flat Major.

Ella Beatrice Ball, violinist, of Providence, R. I., gave her first formal public recital at Churchill House on Wednesday evening, April 21, assisted by William Andros, pianist, and Olive Emory Russell, soprano. The program contained the first movement of the Lipinski Concerto Militaire, Vieuxtemps's Fantasia Appassionata, a Chopin-Sarasate nocturne, the Laub Polonaise and the Vieuxtemps Fantasia Caprice.

The vocal pupils of Julius William Meyer appeared in recital at Carnegie Chamber Music Hall, New York, on Friday evening, April 23, accompanied by Josephine Organ, pianist. Those who sang the solos, duets and quartets which composed the program were Adelaide Fischer, Elizabeth Ingram, Ida Royce Kleymer, Gertrude Oldaker, Minnie Spahn, Freda Wagner, Oskar Kimberley, Otto L. Roessel and Charles Whitely.

The Summer school of music of the Montague Sunday School Assembly will offer instruction from July 3 to August 29, under the direction of Franz J. Strahm. Mr. Strahm, who was the founder and is the present director of the Tennessee Academy of Music, Nashville, Tenn., will give special attention to the teachers' course. Special recitals will be given during the Summer by members of the faculty and others.

An operetta, "Kilts and Kelts," the music composed by Grace Hollingsworth and the book written by Grace Henry, was produced in the Berkeley Theater, New York, on Friday afternoon, April 23, by society amateurs, for the benefit of the Henrietta School for Crippled Children. The cast included Mrs. Dupont Irving, Alice Anderton, Pauline Boulton, Louise Freeman, Katherine Bushnell, Olivia Hitchcock, Constance and Beatrice Pratt, Eleanor Townsend and Gladys Endicott.

Hans Richard, pianist and an instructor in the Cincinnati Conservatory of Music, gave a recital in recital hall of the Denison Conservatory of Music, Granville, O., on Tuesday evening, April 27. The program contained a Bach and Liszt fantasia in G minor, Rossi's Allegro, the Scarlatti-Tausig

Capriccio, the Schumann Sonata in G Minor, a Chopin étude, two compositions by Hans Huber, Liszt's "Dans les Bois," Strauss's "Traumerei" and the Chopin Etude, opus 10, No. 12.

Dora Grimm, pianist, assisted by Alma Eichler, soprano, and Gustav Clemens, violinist, appeared in recital at the studio of Carl W. Grimm, No. 2232 Fulton avenue, Cincinnati, O., on April 24. The piano numbers played by Miss Grimm consisted of the E Flat Major Sonata, op. 31, No. 3, by Beethoven; the Meyer-Helmund Arabesque; Phillips's "Puck"; Tschai-kowsky's Valse de Salon, op. 51, No. 1; an air from Massenet's "Herodiade," and the Allegro from the Mozart Concerto in B Flat Major.

Agnes C. O'Connor, Marie Dressel, Lillian Weiden-Frese, Lillian Funk, Hildegard Jantzer, Millie B. Koempl, Lena Kuenzli, Edith Magee, J. Louise Manning, Selina Mayer, Annabel Oberst, Louise Schippers, Katherine Schmidt, Kathryn M. Staats, Maliz Wagner, Amelia Zechiel, Robert Fausel and Louis Lorenz, pupils of Arthur Claassen, with Emil Zeh, tenor, and Otto A. Graff, accompanist, gave a recital at the Brooklyn Academy of Music Wednesday evening, April 21.

A Wagner club has been organized in Washington, D. C., in order to stimulate young music students. The initial meeting was held at the home of Anita Shade, when "Parsifal" was discussed, with interpretations rendered on the piano by Katherine McNeal, a young musician of rare ability. It is the purpose of this club to study the various operas of the German composer through lectures given by those who are thoroughly familiar with these compositions, and to have them interpreted by good local musicians.

The Canton Symphony Orchestra closed its season with a concert at the Auditorium on April 13. The audience numbered over 2,000, and applauded enthusiastically. The soloist was Giuseppe Picco, baritone, of Boston. The orchestral numbers were Mendelssohn's Overture "Meerstille," the Mozart Symphony in E Flat, the Rubinstein Melody in F, Moszkowski's Serenata and Wagner's "Huldigungs" March. The director was Charles G. Sommer, of Cleveland, and the concert-master Henri Weiler. The orchestra numbers seventy players.

Harry H. Kellogg, organist, was one of the soloists at the concert of the Springfield Symphony Orchestra given at the First Congregational Church Tuesday evening, April 13, playing Boellmann's Fantasy Dialogue, op. 35, with orchestral accompaniment. His other number on the program was the Nocturne in A Flat by Ferrata. Hazel Huntley, contralto, was the other soloist, singing an aria from Saint-Saëns's "Samson and Delilah." The orchestra was under the direction of Emil K. Janser, and the concert-master was Victor S. C. Rebmann.

On Wednesday evening, April 14, the Laurier Musical Club, of Brooklyn, gave a musicale at the home of Elsie Ray Eddy, No. 272 Clifton Place. The program opened with Hassler's "Gigue" played by Mrs. May Thornton McDermott, an excellent pianist, pupil of Robert Thallon. Emma Williams, a dramatic mezzo; Anna Bejbom Hull, soprano; Armand Heymann, tenor; and the Laurier Ladies Quartet, Laura Chapin Allyn, Elsie Ray Eddy, Dorothy Möller, and Emma Williams, contributed to the program. The accompanists were the hostess and Harry Whitaker.

Edith Davies-Jones, the Welsh harpist, known as the "Gold Medalist," entertained in company with distinguished assisting artists in a recital last Friday evening, at Mendelssohn Hall. The harpist was happy in the selection of a program including Hasselman's Valse de Concert as a solo number; Servais's Nocturne de Chopin, opus 9, No. 2, played in conjunction with Leo Schulz, 'cellist; Thome's Trio Andante, for harp, 'cello and organ, the latter played by Harry Rowe Shelley; Carl Matys's Salve Regina, opus 58, in which the three above named instruments again took part. Her "Ain Countree" not to be forgotten, she then played the Welsh melodies, "Britain's Lament" and "Megan's Daughter," by Thomas. Steadman Jones, tenor, rendered two songs.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

- Beddoe, Daniel*—Buffalo, May 6; New York, Sängersfest, June 19, 20, 21, 22.
Benedict, Pearl—Manchester, N. H., May 4 and 5; Greenville, S. C., May 19 and 20.
Blair, Frederick—Bridgewater, Mass., May 14.
Bowen, Frances Hewitt—Brooklyn, N. Y., May 2; New York, May 26.
Croston, Frank—Manchester, N. H., May 4 and 5; Allentown, Pa., May 18; Lansing, Mich., May 21.
Fanning, Cecil—Georgetown, Ky., May 1; Davenport, Iowa, May 5; Chattanooga, Tenn., May 10; Murfreesboro, Tenn., May 11; Nashville, Tenn., May 13; Oberlin, O., May 17.
Fornia, Rita—Greenville, S. C., May 21.
Gabrilowitsch, Ossip—New York, Carnegie Hall, May 1.
Grimm, Litta—Toledo, O., May 4; Connersville, Ind., May 6 and 7.
Gunster, Frederick—Poughkeepsie, May 11; Elizabeth, N. J., May 13.
Hellstrom, Mme. Anna—New York, Carnegie Hall, June 13.
Hersh, John—Chillicothe, O., May 4; Connersville, Ind., May 6-7.
Hinkle, Florence—Pittsburg, May 4; Lima, O., May 6 and 7; Lynchburg, Va., May 12 and 13; Roanoke, Va., May 14 and 15; Asheville, N. C., May 17 and 18; Charlotte, N. C., May 19 and 20; Raleigh, N. C., May 21 and 22; Florence, S. C., May 24 and 25; Wilmington, S. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6; Columbus, O., June 25 and 26.
Hisse-de Moss, Mary—New Richmond, O., May 3; Pittsburg, May 6.
Hudson, Caroline—Brooklyn, N. Y., May 2; Manchester, N. H., May 4 and 5; Nashua, N. H., May 13 and 14; Allentown, Pa., May 18.
James, Cecil—Manchester, N. H., May 4 and 5; York, Pa., May 6; Nashua, N. H., May 13 and 14; Allentown, Pa., May 18; Lansing, Pa., May 21.
Kahler, Grace Clark—Berkeley, Cal., May 1; San Francisco, May 2-9; Seattle, Wash., May 11-15; Victoria, B. C., May 17; Vancouver, B. C., May 18-19; Bellingham, Wash., May 20; Portland, Oregon, May 21 and 22; Tacoma, Wash., May 24 and 25.
Keyes, Margaret—Buffalo, May 6.
Kitchell, Charles—Troy, N. Y., May 4.
Knight, Josephine—Ithaca, N. Y., May 1; South Framingham, Mass., May 4.
Lawson, Dr. Franklin—Mobile, Ala., May 3; Atlanta, Ga., May 5 and 6; Athens, Ga., May 7; New Castle, Pa., May 13 and 14; Buffalo, May 15; Newark, N. J., May 17.
Martin, Frederic—Four weeks' Southern tour, beginning May 17.
Miller, Christine—Blairsville, Pa., May 1.
Mullford, Florence—Albany, N. Y., May 3 and 4; Torrington, Conn., May 5; Springfield, Mass., May 6 and 7.
Munson, Grace—Frederic, Md., May 11 and 12.
Ormsby, Frank—Albany, N. Y., May 3; Torrington, Conn., May 4; Springfield, Mass., May 7.
Richard, Hans—Portsmouth, O., May 19.
Saslavsky, Alexander—St. Louis, Mo., May 2; Louisville, Ky., May 6; Terra Haute, Ind., May 10; Oberlin, O., May 14.
Schaw, Alfred D.—Chillicothe, O., May 4.
Schenke, Joseph—Connersville, Ind., May 6-7.
Schnitzer, Germaine—Louisville, Ky., May 7.
Schwan, Bertram—Mt. Vernon, N. Y., May 1; Greenville, S. C., May 19 and 20.
Strong, Edward—Cumberland, Md., May 3; Martinsburg, W. Va., May 4; Staunton, Va., May 5; Charlottesville, Va., May 6; Farmville, Va., May 7; Blackstone, Va., May 8; Petersburg, Va., May 10 and 11; Lynchburg, Va., May 12 and 13; Roanoke, Va., May 14 and 15; Asheville, N. C., May 17 and 18; Charlotte, N. C., May 19 and 20; Raleigh, N. C., May 21 and 22; Florence, S. C., May 24 and 25; Wilmington, N. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6.
Swickard, Josephine—Chicago, May 4; Lima, O., May 6 and 7; East Orange, N. J., May 19; Bethlehem, Pa., May 20; New York City, May 22.
Wells, John Barnes—New York, May 3; Wilkes-Barre, Pa., May 5; New York, May 6; Meadville, Pa., May 11; New York, May 17.
Werner-West, Antoinette—Connersville, Ind., May 6-7.
Werrenrath, Reinald—Albany, N. Y., May 4; Schenectady, May 6; Englewood, N. J., May 7; Montclair, N. J., May 9; Nashua, N. H., May 13 and 14; Cedar Falls, Ia., May 18; Grinnell, Ia., May 20; Mt. Vernon, Ia., May 22.
Witherspoon, Herbert—Buffalo, May 6.
Young, John—York, Pa., May 4; Brooklyn, N. Y., May 6; Greenville, S. C., May 19 and 20.

Orchestras, Quartets, Choruses, Etc.

- Amicitia Orchestra*—New York, Carnegie Hall, May 9.
Boston Symphony Orchestra—Boston, May 1.
Boston Festival Orchestra—Albany, N. Y., May 3; Torrington, Conn., May 4; Springfield, Mass., May 7.
Buffalo Philharmonic—Buffalo, May 6, 7 and 8.
Dresden Philharmonic Orchestra—New Orleans, May 1-2; Mobile, May 3; Atlanta, Ga., May 4, 5 and 6; Athens, Ga., May 7; Chattanooga, Tenn., May 8; Cincinnati, May 9; Oxford, O., May 10; Anderson, Ind., May 10; Grand Rapids, Mich., May 11; Wooster, O., May 12; New Castle, Pa., May 13 and 14; Buffalo, May 15; New York, May 16; Newark, N. J., May 17.
Paulist Choristers' Society of Chicago—New York, Carnegie Hall, May 5.
Pittsburg Festival Orchestra—Cumberland, Md., May 3; Martinsburg, W. Va., May 4; Staunton, Va., May 5; Charlottesville, Va., May 6; Farmville, Va., May 7; Blackstone, Va., May 8; Petersburg, Va., May 10 and 11; Lynchburg, Va., May 12 and 13; Roanoke, Va., May 14 and 15; Asheville, N. C., May 17 and 18; Charlotte, N. C., May 19 and 20; Raleigh, N. C., May 21 and 22; Florence, S. C., May 24 and 25; Wilmington, N. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6.
Royal Vandes Artillery Band—New York, Carnegie Hall, May 16.
Symphony Society of New York—Louisville, Ky., May 7.

THE SCHUBERT CLUB
ELECTS DELEGATES

St. Paul Organization Sends Members to the Biennial Convention of Music Clubs Federation

ST. PAUL, April 26.—Mrs. Walter M. Thurston has been selected by the Schubert Club as its musical representative at the biennial meeting of the National Federation of Musical Clubs in Grand Rapids, Mich., next month.

That the Schubert Club has again been honored by an invitation from the Federation to occupy a place in its "representative concert" program points to its rank in the national organization.

Mrs. D. S. Elliot, Federation secretary, has been elected delegate to the convention. Mrs. Denis Follett, Minnesota State Director of the Federation, is also a member of the Schubert Club.

Dr. Rhys-Herbert has added a sacred cantata, "Bethany," to his growing list of important compositions.

The work is in two parts, for soli and mixed chorus, with organ, piano or orchestra accompaniment. The text is furnished by William Apudoc. The work, still in MSS., was produced Sunday afternoon under the direction of Dr. Herbert, with May Williams Gunther, soprano; Carlotta Stockdill, contralto; O. T. Morris, tenor, and U. S. Kerr, bass, in the parts of *Mary, Martha, a Messenger, and Jesus*, assisted by a chorus of selected voices. F. L. C. B.

PHILA. CLUB ENDS A
SUCCESSFUL SEASONChaminade Club Gives Brilliant
Concert—Other Societies in
Public Performances

PHILADELPHIA, April 27.—The Chaminade Club, an organization of well-known women musicians, was heard in the final concert of its season last evening by an appreciative audience at the New Century Drawing Rooms. A varied and most interesting program was presented under the leadership of Helen Pulaski Innes, president of the club. The soloists included Edith Mahon, Agnes Clune Quinlan, Dorothy Johnstone Baseler, Kathryn McGuckin Leigo, Marie Zeckwer, Susanna E. Dercum, Emma M. Rihl, Bertrand Austin and Stanley Muschamp. Bemberg's romantic "Ballad du Désespéré," was the feature of the concert. For the other numbers a variety of instruments were requisitioned, including the harp, cello and piano, and there were many vocal solos.

Last Friday evening, at Griffith Hall, the first annual concert of the Philadelphia Conservatory alumni, was given before a well filled house. Nina Prettyman-Howell, violinist, very artistically played Saint-Saëns's Rondo Capriccioso. Beethoven and Mendelssohn piano concertos, with full orchestral accompaniment, were excellently rendered by Mabel Corson and Blanche McCarter. Several interesting vocal solos were contributed by Marie Payne Sloan. Others who participated were Albert Zinger and Clarence Crowley, violinists, and Florence Ripke and R. H. Sloan, pianists.

Vesta Williams Potts, contralto, gave a well attended private concert this week at No. 1820 Chestnut street. She was assisted by Dorothy Johnstone Baseler, harpist; Harold Boyer Stanler, baritone; Bertrand Austin, cellist, and Walter E. Cooper, reader. William Silvano Thunder presided at the piano.

Helen Ware, in whose musical education many prominent people here have interested themselves during the last two years, gave a violin recital this week prior to her departure for Europe. The Auditorium of Witherspoon Hall was well filled with her numerous friends, who expressed admiration for her playing and wished her much success in her studies abroad. Her program included numbers by Vieuxtemps, Bach, Mozart, Beethoven, Hubay and Sarasate.

The Cantaves Chorus, trained and directed by May Porter, organist of the Church of the Holy Apostles, will give its fourth annual concert in Musical Fund Hall next Wednesday evening. The soloists will be Dorothy Johnstone Baseler, harpist, and Sophie Barnard, of New York, mezzo-soprano. Miss Barnard recently made a successful concert tour with Petchnikoff, the distinguished Russian violinist, and also has shared honors with Albert Spalding in several concerts. Viola Jenny will be accompanist.

The Philadelphia Operatic Society is working hard at its rehearsals of "Cavalleria Rusticana" and "Hoshi San," the two operas which it will present next month at the Academy of Music. Henry Lewellyn, the well-known stage manager of the Savage Opera Company, is here to spend his time from now until after the performance conducting the rehearsals of principals and chorus. Mayor-Reyburn has taken a great interest in the organization, and it is not

unlikely that he will urge municipal support for it the same as has been advocated for the Philadelphia Orchestra.

Charles Hargreaves, a tenor well known here and in New York, sailed to-day for Rome to fulfill a contract to sing with the National Opera Company in that city. Mr. Hargreaves has frequently been heard here in concert, and for a time was tenor soloist at the Northminster Presbyterian Church. He recently has been tenor soloist in the choir of the Marble Collegiate Church, New York City.

Mr. Hargreaves has had considerable stage experience, having been for several seasons a member of the Bostonians. His repertoire consists of the rôles of *Canio*, in "Pagliacci"; *Lionel*, in "Martha"; *Faust* and *Hoffman*, in the "Tales of Hoffman." While abroad he expects to learn several additional rôles. Owing to his European engagement he was compelled to relinquish his part as tenor in "Hoshi San," the new opera by Wassili Leps, which is to be sung by the Philadelphia Operatic Society next month.

The alumni of the Hyperion School of Music gave a musical tea last Thursday at the institution, on Arch street. A number of the graduates attended, and also among the guests were many invited friends and present pupils. The faculty of the school assisted the alumni musically in making the affair very enjoyable. John W. Pommer, Jr., one of the directors of the school, rendered as a piano solo one of his own compositions, an interesting tarantelle.

Perley Dunn Aldrich, who conducts a studio at No. 1710 Chestnut street, announces that he will receive pupils in singing at his new Summer residence, No. 19 Kennedy place, Ventnor, Atlantic City, N. J., from June 1 to August 14. S. E. E.

Musurgia Sings for Charity

The Musurgia Society of New York gave a concert in the auditorium of the Engineering Societies Building on April 15 for the benefit of the Berkshire Industrial Farm. The chorus, which sang excellently under the direction of Walter H. Robinson, was assisted by Elizabeth Morrison, mezzo-soprano; David Hochstein, violinist, and J. Bertram Fox, pianist.

MEPHISTO'S MUSINGS

[Continued from page 7.]

programs which will be pleasing to the public, and will properly advertise and prepare their concerts, they will find the results will be very different; but even then the number of concerts that are given are wholly, as Mr. Finck truly says, out of proportion to the present demand, great even as that is.

Rafael Joseffy, who is coming again into the limelight as the teacher of Moriz Rosenthal, the eminent pianist, who will visit us again this Fall, used to boast that he was "the best pianist in Tarrytown." That is where he has been living for many years past.

Now, I believe Mr. Joseffy declares that he is "one of the best pianists in Seventeenth street."

One of the brightest things that Mr. Joseffy ever said was in reference to Otto Floersheim, who was for years a musical critic in New York, but who is now in Berlin, and who was noted for his bohemian habits.

Floersheim once asked Joseffy, when they were both at Steinway Hall, to tell a friend whom he expected that he had gone to take a bath. When the friend called and asked where Floersheim was Joseffy replied:

"Er macht tinte!" (He is making ink.)
 Your MEPHISTO.

ECHOES OF MUSIC ABROAD

[Continued from page 151.]

special outburst of patriotic generosity, has erected a statue in memory of the author and the composer of the song, "Schleswig-Holstein Meerumschlungen," who were, respectively, a lawyer named Chemnitz and an organist named Carl G. Bellmann.

Prague, where Mozart lived for many years and composed "Don Juan," is at last to have the tribute for which its Mozart Verein has been working for years. When the City Council of Prague was petitioned two years ago to grant a site for the monument it refused by a unanimous vote, on the ground that Mozart was a German! Now the society has accepted a niche in the Deutsches Landestheater, where the great composer conducted for many years.

The Central Committee of the International Mozart Society, which is collecting funds to build a Mozart Museum in Salzburg, reports that the past year's addition

of \$8,000 brings up the sum in the treasury to \$40,000. Lilli Lehmann is one of the most active spirits in this undertaking.

FROM Venice comes the announcement that Ermanno Wolf-Ferrari, composer of "La Vita Nuova," has not relinquished his position as director of the Marcello Benedetto Lyceum there for all time, as was stated when it was first made known that he was about to move to Munich. He will take up his residence temporarily in the Bavarian city only on leave of absence, gained on the plea of requiring more leisure for composing. He will there complete his new opera, "The Jewels of the Madonna."

Perhaps his light opera, "The Inquisitive Wives," which ran uninterruptedly through an entire season in Berlin five years ago, may yet find its way to Broadway or Thirtieth street, now that such wonderful developments are promised along the lines of *opéra comique*. J. L. H.



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